

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

You are cordially invited to an exhibition  
of portraits by WILLARD W. CUMMINGS  
opening Tuesday 14 March and closing Saturday  
1 April, 1961, at the Maynard Walker Gallery  
117 East Fifty-seventh Street, New York City

*Closed Mondays*

(over)

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*The Concoram Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

March 14, 1961

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Mr. Zorach has very kindly agreed to the loan of his drawing of a reclining woman and we would now very much appreciate your sending it to us.

Sincerely yours,

*Mary H. Forbes*  
Registrar

EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO 6, CALIFORNIA

Dear Edith:-

Monday, 13<sup>th</sup>

I have your letter of the 11<sup>th</sup> and evidently mine was not clear as it is the appraisal on the Breinin which I need now. It goes in this year's Report Apr. 15<sup>th</sup>. It was the "Ullam" I asked to hold until 1962. Being very valuable. Please rush this on Breinin as I see my "Brown Hat".

March 11, 1961

Mr. Martin Friedman  
Director, Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Martin,

No--I ain't dead yet, but there have been moments when I wasn't sure of this fact during the past four weeks. A great deal has happened including a big "konk" on the head with a resulting concussion (it wasn't an artist) as well as a whole series of trips to various parts of the country. The combination built up an avalanche of correspondence in my dictation folder which I finally attacked and am continuing tonight with great effort.

This is all in the way of reply to your letter of February 7th--and is my face red. It is a charming letter and I was delighted to receive it.

As a matter of fact, the Precisionist exhibition has been a great success as evidenced by the number of visitors who expressed their enthusiasm despite the Canaday and Genauer articles. As I have often remarked, this is an era when the public has much more insight than those who write for their edification. For instance, Preston Dickinson who is hardly mentioned in the reviews has suddenly re-established his standing in the art community. Also, if there are any Sheelers' for sale, they would have been sold. There must have been at least fifty visitors who asked to see more examples by Charles Sheeler. Others have talked about the catalog with great enthusiasm and I think you have reason to be very proud of yourself, young or otherwise.

I recall the opening with great pleasure and am very happy that you, your wife, and sister joined us on that occasion. "Keep up the good work."

Very special regards to you and your wife, I am

Sincerely yours,

BGH/ta

# WILLARD GALLERY

INCORPORATED  
23 WEST 56 • PLAZA 7-3830  
NEW YORK 19 • N. Y.

March 11, 1961

Miss Gratia Snider  
The Downtown Gallery  
32 East 51 Street  
N.Y. 22

Dear Miss Snider:

The Feininger watercolor, Yacht, 1926, was given to Mrs. Feininger by her husband and as far as she can remember has not been exhibited anywhere but in the Willard Gallery. Mrs. Feininger gave it to her son, Andreas, who has released it for sale.

Sincerely,

*Licy Mitton*

Licy Mitton

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

February 28, 1961

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I spent last evening with the Brices and heard of his seeing you when he went on for his show. I had a glimpse of it here for there was a one night stand at Frank Perls before the paintings left. He said you were in fine fettle and was very pleased that you bought a drawing of his.

Yesterday we had gone out to the official opening of a large Rico Lebrun mural at Pomona which has the difficult task of standing up to Orozco's Prometheus. The Lebrun is really very handsome, black and white, and effective in a Baroque tradition. I am not sure these murals need to happen but I don't know of anyone else besides Rico who could pull this off right now.

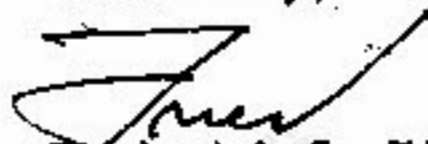
I have had a few photographs taken of some of my newer things since my show and as you see I am inflicting them upon you in the wild desire to make contact. They seem a little more charged emotionally than my former paintings, or perhaps it is just that they are in my foreground.

Saw Felix pleasantly the other evening. He had persuaded some friends to throw a party for young Leslie Waddington, the bright son of my old friend, Victor Waddington, now in London. The Landaus thrive. So do we all - it's the climate.

By the way, Hirshhorn has swept through Los Angeles leaving dollars and taking such goodies as struck his fancy and he gathered in 44 items of Billie's paintings and drawings, which is no small matter. Fine for Bill and I think too very fine for Hirshhorn.

Let me hear from you sometime and try to come out here this March.

Faithfully,



Frederick S. Wight  
Director of the Art Galleries

FSW:cf

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app

March 7, 1961

Mr. Henry C. Ebert  
Sidney Greenspan and Company  
3440 Wilshire Boulevard  
Los Angeles 5, California

Dear Mr. Ebert:

I am sorry to learn that a fire destroyed works  
of art owned by your client.

We have no record of the painting referred to in  
your letter, and I find it difficult, therefore,  
to give you a fair estimate. Also, Zorach has not  
released any of the few remaining oils of the 1930's  
and we have no price precedent. However I shall  
hazard a guess and say that a fair figure at this  
time would be about \$900.00.

Sincerely yours,

ZOH:gs

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may be published 60 years after the date of sale.

I told her that the final ruling that was obtained was unnecessary because anyone could have told her that DG could transfer the art to a new corporation and receive all the stock of the new corporation. The real problem was for EGH to get the stock of the new corporation. However, I said that the key to her problem is not these rulings but to fix up her Will so that she would be certain that the art would go as she wanted, while at the same time be certain that it would not be included in her taxable estate. I said I thought this could be accomplished if I could see the Will and Solinger's letter.

# National Council For U.S. Art, Inc.

c/o Henry Billings, Sec.  
One West 72 Street  
New York 23, N. Y.

March 14, 1961

President  
Roland L. Redmond  
New York  
Vice President  
Nathaniel Saltonstall  
Boston  
Secretary  
Henry Billings  
New York

Legal Counsel  
Joshua B. Cohn  
New York

Dear Mrs. Halpert:

As one of the early supporters of the National Council For U. S. Art, Inc., you will, I am sure, be pleased to hear that the great Martinelli sculpture selected by Secretary-General Hammarskjold has been commissioned and is in process of manufacture. When finished it will be approximately 30 feet in length and 17 feet high and will be installed on the north-easterly corner of the General Assembly Building. The special aluminum for this sculpture has been donated by the Aluminum Company of America and will, when anodized, take on an appearance of silvery copper. On account of its unusual size, the installation of this sculpture presents difficult problems. The United Nations has agreed to undertake the installation for a fixed figure. Although this cost exceeds the Council's present resources by about \$2,000, we still decided to go forward with the project.

Unless unexpected difficulties develop, the sculpture will be completed and installed in the late spring of 1961. You will be notified of the date of unveiling as soon as it is fixed and we hope that you will be able to attend the unveiling ceremonies, which will make the culmination of the Council's efforts to place an important piece of contemporary American art in the headquarters building of the United Nations.

Sincerely yours,



Roland L. Redmond  
President

Lee A. Ault  
New York  
Hollis S. Baker  
Grand Rapids  
George W. W. Brewster  
Boston  
Philip Hofer  
Cambridge  
Arthur A. Houghton, Jr.  
New York  
Stanley Marcus  
Dallas  
Henry Melihenny  
Philadelphia  
Mrs. G. Macculloch Miller  
New York  
Duncan Phillips  
Washington  
Mrs. Henry Potter Russell  
San Francisco  
John Hay Whitney  
New York  
Charles Zadok  
Milwaukee

## TECHNICAL COMMITTEE

Lester Beall  
New York  
Robert Beverly Hale  
New York  
Rene d'Harnoncourt  
New York  
Lloyd Goodrich  
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Chicago  
James J. Swaneey  
New York

for to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7060

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February 27, 1961

Mr. John Marin, Jr.  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Marin:

I am hoping that you may be able to supply me with a title for a Marin watercolor which we are borrowing for an exhibition entitled Treasures of Chicago Collectors. The watercolor is owned by Mr. and Mrs. Henry Getz. They have furnished the date painted (1923) and an American Art Registration number of 424-2214.

We would appreciate any information you could give us.

Sincerely,



Phyllis Patterson  
Department of Painting and Sculpture

Memo from Mrs.  
L. B. AVEGNO

March 2nd, 1961

Dear Mr. Brown:

Enclosed are 2 photographs each  
of Kuniyoshi's "Bored" and  
Dermuth's "Calla Lilies".

The Kuniyoshi measures <sup>long</sup> 19" x <sup>wide</sup> 14 <sup>3</sup>/<sub>4</sub>"

The Dermuth measures <sup>long</sup> 14 <sup>1</sup>/<sub>2</sub>" x <sup>wide</sup> 21 <sup>1</sup>/<sub>2</sub>"

The Kuniyoshi signature is in the  
upper right hand corner (looks like it is in  
pencil -  
It states "Yasuo Kuniyoshi 1938"

The Dermuth signature is in the  
bottom center leaf and states

"C. Dermuth  
Lancaster, Pa.

1929 (looks like it is in pencil)

I trust this will be of help to you in  
your analysis of the two pictures.

Thanks very kindly

Mrs. L. B. (Jean D.) Avegno

February 28, 1961

Mrs. Arthur Dintenfass  
D Contemporary Gallery  
Hotel Traymore  
Atlantic City, New Jersey

Dear Mrs. Dintenfass:

In referring to our consignment to you, number 6088,  
may we inform you that the correct price of Ben Shahn's  
CAT'S CRADLE is now \$65. This is a price increase over  
the price of \$50 listed on the consignment.

Thank you for your attention to this matter.

Sincerely yours,

John Marin, Jr.

JM:gn

not to publishing information regarding sales transactions.  
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established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**JOHN A. FILPI**  
**ATTORNEY AT LAW**  
111 WEST WASHINGTON STREET  
CHICAGO

FRANKLIN 2-5190

March 5, 1961

Downtown Galleries  
32 E 51st St  
New York, N.Y.

Dear Sirs:

I have an oil by Albert Bierstadt, entitled  
Cove in the Catskil's. It is in good condition, size, 12x 18  
inches. Would you be interested in purchasing the same?

Yours very truly



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March 8, 1961

Mr. H. Harvard Arnason  
Vice President for Art Administration  
The Solomon R. Guggenheim Museum  
1071 Fifth Avenue  
New York 28, N. Y.

Dear Harvey:

I have done so much traveling in the past month or so that my correspondence file is almost as bad as your description of the paper work at the Guggenheim Museum. I can just see you in the role of Sancho Panza in your assault on the paper mountain. When you emerge into the light of day please let me know as I should love to have Elisabeth and you for an evening. Incidentally I was very much amused when I discovered during my conversation with Elisabeth that you topped me last Saturday evening with a more important museum director at the dinner table. We had fun but we missed you.

I  
I feel very much relieved now that I know that you intend to continue your interest in the graduate program at the University of Minnesota. It has been most gratifying to me to see the results of my meager contributions to this fund, much greater gratification than I have had in connection with any other of the many contributions the foundation has made.

And in closing I must say that I am delighted that you and Elisabeth are in New York, and I do hope that we will see something of each other in the near future.

Sincerely yours,

EGH:gs

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March 7, 1961

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Mr. Sam Cantey, III  
1220 Washington Terrace  
Fort Worth, Texas

Dear Sam:

In between trips which have been very frequent since I have taken on a lecture tour, I glanced through my enormous follow up folder. This time I came across our pleasant correspondence in connection with the pictures we consigned to you some months ago.

Do you think that we can expect to get some definite information very shortly? Business is popping in the gallery, so it ain't out of hunger that I'm writing, but maybe with all the flying I'm doing it would be a good idea to keep my records straight.

When are you all coming up to visit? My last and final call of duty ends on March 13th, and thereafter I hope to stay close to 51st Street except when I have my hair done or attend to something as important.

My best regards.

Sincerely yours,

EOH:gs

F. Chicago  
Leo S. Guthman

March 14, 1961

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Again the Society for Contemporary Art is having its annual show. You know my feeling about you, so if you have any picture or sculpture that you would like to have exhibited, I will make the entry in my name, but for god-sakes, at least tell me what it is going to be.

I had a very interesting trip to Europe--mostly business--but with some pleasure thrown in (St. Moritz). However, Edith, on my last day in England, which was a Saturday, I did go out to meet Henry Moore at his studio. It was a very lovely experience, and if you have not done so, I would recommend it for you on your next visit.

Hope all is well with you. I don't know when I will get to be in New York again but believe me, I am looking forward to seeing you.

Fondly,

Leo

2629 South Dearborn Street  
Chicago 16, Illinois  
Enc:

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LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM C. LEVIN  
JACK C. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL

350 FIFTH AVENUE  
NEW YORK 1, N. Y.  
LONGACRE 5-2424

March 10, 1961

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Enclosed is the memorandum which you asked that I send you as to our conference on February 22, 1961 as to Charles Alan. You advised on Wednesday that, in view of the new artists he had taken on, you had no further interest in the deal and were going to break off further discussion. I will await further word from you as to all of this.

Cordially,

*Jul*

FB/im  
Enclosure

TWENTY - SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

March 1<sup>st</sup>

Dear Edith

For some reason the Downtown Bill for Ives watercolor has just come to my attention.

It is listed on the bill as "Landscape" which raises the question in my mind as to whether the Ives we chose is being sent to us.

There may be a landscape element in the picture which I missed. It consists of deep red oval forms which I took to be fruit.

Once the picture arrives I believe with application I can understand it ☺, but I want to be sure I'm getting

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it.  
I well appreciate  
any information that  
you may send.

Yours, Sincerely,  
Gp. Donald Becker  
89 Odessa  
Buffalo 16, N.Y.

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**SHIPPINGS INSTRUCTIONS:**

- 1) Works should be carefully packed in wooden cases.
- 2) A label clearly showing the name and address of the sender should be pasted on both sides of the case.
- 3) The green form should be filled out and sent to the Secretariat of the Exhibit, via Udine 2, Trieste, Italy at the earliest opportunity.  
Please do not fail to indicate the insurance value (in U.S. dollars) of the shipment.
- 4) Contact Francesco Parisi (USA) Inc. Freight Forwarders, 24 State Street, New York 4, N.Y. (Tel. White 4-1530) who will act as our agents in all matters connected with shipments to and from Trieste.
- 5) All transportation and maritime freight expenses will be borne by our agent Francesco Parisi. The Exhibition itself will handle insurance matters.
- 6) Please note that all the works should reach Trieste before April 15, 1961.
- 7) At the conclusion of the Exhibition your entries will be returned to the USA by the Secretariat of the Exhibition.

# THE FIRST NATIONAL BANK

FORT WORTH, TEXAS

March 13, 1961

SAM CANTEY, III

VICE-PRESIDENT

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We are awfully sorry for the delay in the report on the pictures. The principal problem from what Raymond Entenmann tells me, is Mr. Weiner. He can't make up his mind it seems, whether he wants the Marin or not. I had thought that it was all settled; then it seems he decided "no", but at present the situation is confused.

I have talked to Raymond who advises that he will be in New York next week. He will of course be in to see you.

As for me coming for a visit I don't see any chances of that any time soon at all. We are pretty involved with trying to finish our new bank building which should open within the next few months. The entrance plaza of this new building was done by Noguchi and has three very elegant and interesting pieces of sculpture as well as natural stones, trees and plants.

Why don't you come to see us? You seem to be doing so much traveling.

Regards,



Sam Cantey, III  
Vice President

SC:mcm

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February 25, 1961

Mrs. Raymond H. Goodrich  
River Bend  
Navasota, Texas

Dear Mrs. Goodrich:

We trust that you received the four photographs of works by Kuniyoshi which were mailed to you shortly after Mrs. Halpert's letter of February 4th.

When you have had opportunity for consideration, we shall look forward to hearing from you, and shall appreciate the return of the photographs at your convenience.

Sincerely yours,

Gretia Snider

2/28/61

Miss Bertha von Moschzisker, Director  
The Print Club  
1614 Latimer Street  
Philadelphia 3, Pennsylvania

Dear Miss von Moschzisker:

May we request that you change your records on  
our consignment # 6028 in accordance with the  
following price increases?

New prices on these Ben Shahn silkscreens are  
now:

#5 PROFILE	\$ 45
#12 IMMORTAL WORDS	35
#19 CAT'S CRADLE	65

Thank you very much.

Sincerely yours,

John Marin, Jr.

JH:gs



SEGRETERIA GENERALE

TRIESTE, March 2, 1961  
VIA UDINE N. 2 - TEL. 31-057

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.  
U S A

Dear Mrs. Halpert:

We are writing to you on suggestion of Mr. Maurice Lavanoux, Secretary of the Liturgical Arts Society of New York.

An international Exhibit of Sacred Art will open in Trieste (Italy) at the end of May 1961 under the auspices of the "Pax Romana", Secretariat International des Artistes Catholiques of Vienna and of the UCAI, Union of Italian Catholic Artists with the support of the Venice International Biennial Exhibit and of the Quadriennial Art Exhibit of Rome. The exhibit will display some 300 paintings, sculptures and drawings by top Italian and foreign artists to include internationally famous names such as Roualt, Nolde, Marchand, Foujita, Steinhardt, Rossi, Mascherini, Tomea, Manzù, Carà, etc.

As to the US selection, the Liturgical Arts Society has suggested us a list of artists among whom painter Abraham Rattner whose works, we understand, are included in your collections.

In the name of the Selection Committee of International Exhibition of Sacred Art of Trieste we kindly ask you to send us on loan two of the paintings of Rattner, who would be thus officially invited to enter his works in the exhibit through you.

Your assistance would be greatly appreciated and mention of it would be made in the catalogue of the Exhibit, as well as in all the literature, press releases, etc.

It is understood that our organization would pay for all expenses from your Gallery to the exhibit and return and would provide for the relative insurance.

We are enclosing a green form to be sent back to us (Secretariat General of the International Exhibit of Sacred Art-via Udine 2, Trieste, Italy) with your possible acceptance.

Attached please find also precise shipping instructions. Under separate cover we have sent you the general regulations.

We are looking forward to receiving your answer which we strongly hope may be favourable and remain,

Sincerely yours,

*Campitelli*  
Prof. G. Matteo Campitelli  
President



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IRVING P. BURTON, M. D.  
25912 YORK ROAD  
HUNTINGTON WOODS, MICHIGAN

3-6-61

Dear Edith -

Sorry to trouble the payments in  
but at the moment these are the  
conditions which prevail.

I plan to send you \$100  
per month until paid off.

I hope - Thanks.

If not - ~~the~~ letter will  
f. close.

Thanks.  
I.

THE JUNIOR ART GALLERY, INC.  
301 LIBRARY PLACE, LOUISVILLE 3, KY.

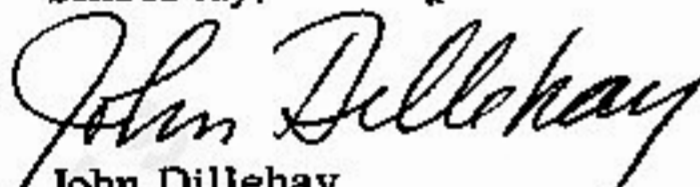
March 8, 1961

Mr. Myron Bell, Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mr. Bell:

We received the message on the returned form and assume that a letter giving the extent of damage to the frame will follow. We hope that you will send us this information soon as we would like to turn this over to our packer as soon as possible so that the matter can be cleared up.

Sincerely,

  
John Dillehay  
Director

JD:mm

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*He will*  
*No -*  
*only artists*  
*we represent*

March 11, 1961

The Downtown Gallery  
32 East 51st St.  
New York City, N.Y.

Gentlemen:

I am writing to inquire if you would sell some paintings from my collection. Please be so kind as to acknowledge and list your Commission Fee. The paintings are:

- 1 Oil Painting "Landscape" by Anders Gittelson \$700
- 1 Oil Painting "The Bridge" by Anders Gittelson \$400
- 1 Oil Painting "Head of an Oriental" by Anders Gittelson \$1000
- 1 Oil Painting "Curiosity" (Portrait of a Clown) by Leslie Emery \$350
- 1 Oil Painting "Pelargoniums" by Nell Walker Warner \$350
- 1 Water Color "Emperor Yung Lo of China" by General Frank Dorn \$300
- 1 Water Color "Temple in the Forest" by General Frank Dorn \$300
- 1 Water Color "Morning Calm" by General Frank Dorn \$300
- 3 Water Colors by Peace \$100 each

If you agree to accept the paintings I can send a personal history sketch of Nell Walker Warner, Brigadier General Frank Dorn, Anders Gittelson and Leslie Emery.

Sincerely Yours,

*Joseph M. Reynolds*  
Joseph M. Reynolds  
P.O. Box 188  
Corte Madera, Calif.

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TWENTY-FIVE BROAD STREET  
NEW YORK 4, N.Y.

March 10

Dear Mrs. Halpert.

Enclosed is my insurance schedule,  
and I should appreciate your comments  
— on items by Daino, Marin, Shahn, Bocklin,  
Denneth, O'Keeffe particularly — but on  
any of the others, as well, if you see any-  
thing that looks out of line. I  
want to thank you very much for  
your helpful interest.

I am embarrassed that my offer  
to give you "The International Law  
of Art", by Barnett Hollander has stuck  
a snag. Someone seems to have bor-  
rowed or snagged my copy, and the  
publisher is in London, and no one  
here seems to know about it. I  
shall get busy, and try to rustle up a  
copy for you.

Sincerely,

Harold Steinberg

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**THE J. B. SPEED ART MUSEUM**

2025 SOUTH THIRD STREET

LOUISVILLE 2, KENTUCKY

Founded 1925

Telephone: ME 5-1221

13 March 1961

Dear Mrs. Halpert:

Thank you very much for the five sheets with photographs and data, from your file of interesting American paintings, with reference to our previous inquiry about the possibility of acquiring a "Peaceable Kingdom" subject on the present market.

After going over the matter with some care with the Chairman of our Accession Committee, we must return the photographs to you with the report that for the present no one of these pieces has seemed to arouse sufficient indications of tangible interest to warrant keeping them any longer. Accordingly, they are enclosed herewith, with many thanks for your expert attention.

We trust you will keep us in mind in the event that any pictures with Kentucky associations also come to your attention.

With best wishes and renewed thanks,

Very truly yours,

*Paul Harris*

Director

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1961

Mr. Richard G. Leahy  
Seven Gates Farm  
Vineyard Haven, Massachusetts

Dear Mr. Leahy:

Thank you for your letter and for the check for \$3,000.00 which has been credited to your account.

The painting will be shipped to you when the exhibition closes on Saturday, or rather the following Monday, and we will use the Woods Hole address as you requested. A receipted statement is enclosed.

Meanwhile, we are obtaining for you the provenance of the painting and will send it as soon as the data is available.

I am very happy that you acquired this painting as I consider it one of the outstanding examples of Feininger's work. Also as soon as the new Shahn paintings arrive I will communicate with you before they are shown to anyone else.

My very best regards.

Sincerely yours,

EGH:gs  
enclosure

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March 7, 1961

Mr. George W. Gunther, Director  
The Ivyside Gallery  
Box 1, RD 4  
Altoona, Pennsylvania

Dear Mr. Gunther:

I am so sorry for delaying my reply, but I have been away from the gallery for a good part of the time during the months of January and February, and am making my last lecture trip on March 13th. Thereafter I hope to attend to my correspondence more promptly.

At the moment we have so many of our important pictures in such exhibitions as the PRECISIONISTS which originated at the Walker Art Center, is now at the Whitney Museum, and will continue on a tour; at the Des Moines Art Center where an exhibition of Six Decades is current, and in many other institutions where smaller groups are included.

Thus - since I do want to cooperate with you - why don't we let the matter slide until early fall when we will be in a much better position to make a selection of top quality, and one which will include or comprise a cross-section of work by artists we represent. On the other hand, if you have something specific to suggest, please do not hesitate to do so. The best time for us would be the months of July and August when the gallery is closed, but if you would prefer November or December I am sure that we can arrange a show at that time. In any event I look forward to hearing from you with further details.

Sincerely yours,

EGH:gs

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# Bernice Kandell and Associates

SKYLINE 2-2923

3620 TOLLAND ROAD  
CLEVELAND 22, OHIO

March 10, 1961

Downtown Gallery  
32 E. 51 Street  
New York, New York

Gentlemen:

Park Synagogue, one of the largest Temples in this country, is celebrating the 10th anniversary of its magnificent contemporary building by presenting a three day Art Festival, October 7-10, 1961.

The Festival will be open to the public and has the backing of Cleveland's famous Art Museum as well as the entire art world of Cleveland. We are assured of extensive publicity in Cleveland the surrounding vicinities, via newspapers, radio and TV.

The festival will feature the arts and crafts of local Jewish and non-Jewish professional artists. A jury of selection headed by Mr. Edward Henning, Assistant to the Director of the Cleveland Art Museum, will choose the works to be exhibited and sold.

The Temple would like to feature as its main presentation the works of one or more important Jewish Artists and would be very happy to sell his works if he so desires.

Are you interested in presenting one of your clients, and if so, will you send us all necessary information concerning costs, commissions and other data vital to such an undertaking.

Very truly yours,



Bernice Kandell

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POGG ART MUSEUM . HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS

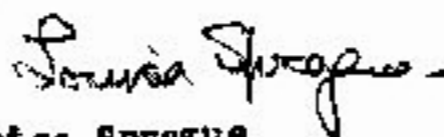
March 10, 1961

Miss Gratia Snider  
The Downtown Gallery  
32 East 51st Street  
New York  
New York

Dear Miss Snider:

Your letter of March 2nd concerning the  
Shaker catalogue of inspirational drawings has  
been referred to me. When the catalogues are  
available I should be happy to send you a copy.

Sincerely yours,



Louisa Sprague  
Secretary of Sales

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith Halpert

- 2 -

March 3, 1961

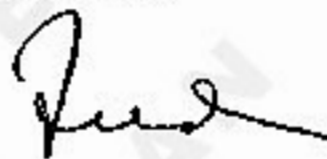
You would provide in your Will a gift of the preferred stock to Corcoran Gallery. You would direct in your Will that your executor dissolve and liquidate DG Inc. as soon as possible after your death and that the stock of the Corcoran Corporation should not be sold by DG Inc. before DG Inc. is dissolved.

The result of the foregoing would be that upon your death the Corcoran Gallery would receive the preferred stock of DG Inc. Your executor would dissolve DG Inc. whereupon the Corcoran Gallery would receive all of the stock of Corcoran Corporation in place of the preferred stock of DG Inc. Corcoran Gallery would thus own all the stock of the corporation which owns the pictures.

The foregoing may sound complicated but it is simple and I could easily explain it to you if you cannot follow it. However, before undertaking the various steps, I would want to make certain that preferred stock of the type described above is permitted to be issued, by the Secretary of State's office of New York, where the amending Certificate would have to be filed. I could make sure of this by submitting a proposed amendment to that office and they would advise whether it is acceptable. The Corporation Trust Company which knows about these things informally has stated that they believe it would be acceptable. The expense of checking with the Secretary of State's office would be less than \$50.00.

Please let me know whether you want me to check with the Secretary of State's office.

Cordially,



FB/lm

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She becomes more and more impossible as time progresses, and at this stage of the game I can't and won't take it. Suddenly the paintings were increased in price to the maddest figures and I merely sent them to their vault in the warehouse, retaining those that we had in our earlier inventory. He has been selling very well, but she kept telling me how much more some of the highly advertised artists are selling and how much more they receive for the pictures. Although I told them some of the true facts about these exaggerated figures, having seen a number of bills clients bring in and slap on the desk, she persisted until I suggested that they get the pictures the hell out of the gallery. I am too tired to wrestle about such matters. After all, we continue breaking records in this joint and our artists average at least sixty museums as opposed to something like eight or nine representations by the cartel controlled abstract expressionists. Furthermore, now that the Museum of Modern Art has announced a show of figure painting for the forthcoming season, the switcheroo is coming with a terrific force as I have noticed in my many travels during my new career of lecturing. Europe will probably wake up a year or two late, but they cannot ignore the Modern Museum which controls all exhibitions abroad.

What is most important is that we do all this without making sales to the many new speculators in art who have appeared on the scene. As a matter of fact, life would be very beautiful at this time if I were not so completely and consistently weary. I tried two assistants starting back in September and ending about two weeks ago. Both of them were complete flops! The first a psycho, and the second a charming playboy. At the moment I am negotiating with two much more solid possibilities, and certainly within the next two or three weeks will make a decision. As I have promised myself for many years, I really intend to taper off and have some private life of my own with certainly an occasional weekend when I can do nothing more important than complete a cross-word puzzle. I have several wonderful projects in mind but this current combination of the gallery plus travelling all over the country under horrible conditions prevalent in our transportation systems has worked out in reverse as my duties are doubled. I have cancelled out all further talks after one which will take me out next Sunday to the University of Illinois. And since our next two shows are set, I will be relaxed to a large degree. I have even made an appointment for a permanent which I need desperately. Who knows?--I may even take a quickie trip to Europe to see you all. This will not be until after I have my second vacation in Hawaii which I now have scheduled for the latter part of April. There is something about the tempo--to say nothing of the beautiful surroundings--that relax me more than any other location in the world. Also I have some special plans in connection with Honolulu and will tell you about it and when they materialize.

I am sorry that you have the idea that I am anti-France. This is not so, although I disliked Paris intensely during the last two short visits. So have a great many other tourists for very good reasons. As a matter of fact, this is one of the reasons that I do not believe in general tours as it is important to settle down in one place for a length of time. But I still prefer other places since I have spent a great deal of time comparatively in Paris and other parts of France during my earlier years when I took vacations of four months' duration and had a youthful reverence for the 'City of Culture'. A good deal of this has evaporated subsequently as

## **Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

**March 8, 1961**

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I am grateful to you for sending a good photograph of your Cooperstown girl so promptly. I had been very hopeful that she was one of the daughters of the Dorr family. We own portraits of three of the children and have located all but the portrait of a ten-year-old girl who was painted c. 1814. Since she married a Judge Clyde of Otsego County, I thought your girl might be Catherine Van Slyck Dorr (Clyde). She may be still, although the date of your portrait seems to be a little later than 1814. Not much, 2 or 3 years perhaps. In the photograph the background seems darker than that shown in the other Dorr's and the convention of the drapery is a touch that I had not seen before 1820 in portraits attributed to Ammi Phillips. This is not a very convincing drapery; would that make it an earlier one? I'll see if I can get anything more on the inscription and I'll keep you informed. The child is certainly of a piece with the portraits we attribute now to Ammi Phillips. If you decide to sell her instead of the Sheffield's I hope you will give us first refusal.

A friend of mine, who is also a discriminating collector of American folk art, Stewart Gregory of Wilton, Connecticut mentions seeing a carved head of Lincoln in your display case in February. Is this the handsome primitive carving that I seem to remember from a year or so ago? May we borrow it for our Civil War Show opening the 15th of April and closing the 30th of July this year called "The Folk Artist Looks at the Civil War"? I'm sorry to ask so late in the game and I don't see how I could have forgotten the sculpture, but I did. We would, of course, pay shipping and insurance and would mention the loan in publicity connected with the show.

I met Mrs. Webb only once but I know that her warmth and charm have created a real sense of loss everywhere.

I am very hopeful that I shall get to New York a day or two before the 4th of May; if I do not see you before, I shall certainly

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MEMO FROM

JOHN S. HILSON

March 6, 1961

Enclosed check in payment:

#276 Oil - Georgia O'Keeffe  
"Pedernal - From the Ranch #2"  
\$7000.

Water Collage

Tseng Yu - Ho "Midsummer Night's  
Dream"

#162

\$400.

check  
deposited

F.

JULIAN I. EDISON  
16 DROMARA ROAD  
ST. LOUIS 24, MISSOURI

8 Mar 61

Downtown Gallery  
Mrs. Edith Halpert

Dear Mrs. Halpert:

Last November I bought a Ben Shahn silkscreen from you entitled "Supermarket." I should like you to send me another of the same, to the above address. Will you kindly send prepaid this time.

Any new Davis oils in your possession or on the way?

Sincerely,

Julian Edison

1.25 + mail  
charge  
(tube)

39  
10  
49

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UNIVERSITY OF UTAH  
SALT LAKE CITY

ALBERT RAY OLFIN  
PRESIDENT

March 7, 1961

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

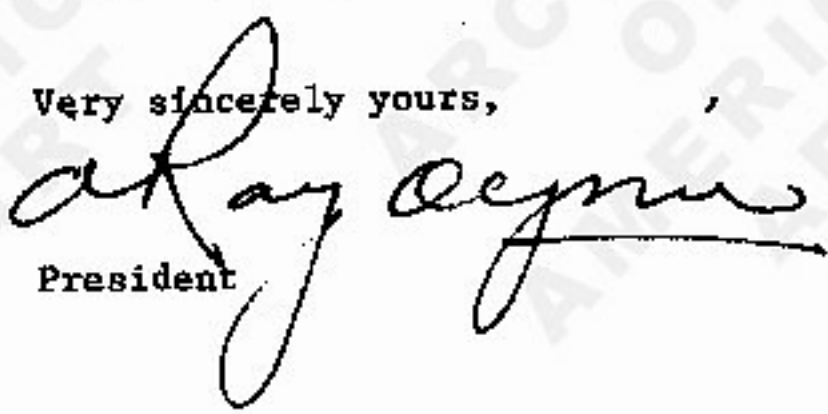
Professor Alvin L. Gittins has forwarded to my office your check dated February 20, 1961, in the amount of \$200 to support a scholarship in the Department of Art of the University of Utah.

We greatly appreciate this fund as we understand from Professor Gittins that this contribution is part of the expenses and honorarium fees in connection with the Founders Day Celebration and the Fifteenth Anniversary of the Graduate School.

This check will be deposited with the controller of the University and will be released to a student selected as the recipient by the Art Department.

Your thoughtful contribution will be reported to the Board of Regents at its next regularly scheduled meeting. The members will want to join me in expressing the appreciation of all concerned for your support of the scholarship program at the University of Utah.

Very sincerely yours,

  
President

ARO:eps

cc: Professor Alvin L. Gittins  
Controller

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[Boston Public Library]

telegram sent collect 3/4/61

Rattner now in Paris Can we do anything

Mrs. Edith Halpert

(Cont'd)

March 11, 1961

I can do a "sneak" act the latter part of March, that is about ten days before her show is to open at the gallery. Since your last report was that the new building will not be completed until July, it seems logical that my visit can be postponed. In any event, let me know what you think, as I am still vitally interested and am still working up some very exciting plans.

The most important thing however, is for you to get well and I hope that by the time this letter reaches you, Bobby Boy will be popping around in true Griffing fashion.

My affectionate regards, as ever

Sincerely yours,

MMH/ca

March 11, 1961

Mr. Robert L. Kooser  
Chairman, Fine Arts Festival  
Coe College  
Cedar Rapids, Iowa

Dear Mr. Kooser:

As I mentioned during our telephone conversation, Berkeley Express was chosen (as the least expensive) for packing and shipping the Zorach exhibition. The sculpture is to be picked up on March 9th and sent via Fast Freight to reduce charges, and the paintings will follow a day or two later as some of the material is in Zorach's studio and the balance at the gallery. Meanwhile a list was sent to you itemizing all the objects, sales prices, and insurance valuations. I am sure that everything will reach you in good time including the artist himself who is looking forward to his visit at Coe College.

When you send out your publicity releases, may I suggest that you write a special note to Bruce Barton, Jr., Art Editor of Time Magazine, who is now working on the feature article on Zorach and would be most interested to learn that a show of his work is to be held in Cedar Rapids. If there is any other material you require in the way of additional photographs or whatever, won't you please let me know immediately? It will give me great pleasure to cooperate with you further.

Sincerely yours,

ROH/ts

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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47 East Eighty-eighth Street

March 13, 1961

To Whom It May Concern:

I would like to know whether the following pictures should be insured for the prices noted below or whether the value has gone up and they should now be insured for more.

1. Drawing by Ben Shahn, No. 226, "Study for Nocturne", purchased December 14, 1956 for \$154.50 including sales tax.
2. Oil by Leon Goldin, "Poet in the Garden" purchased November 14, 1959 for \$800.00 excluding sales tax.

I would appreciate it if you would send me the necessary information as soon as possible.

Thank you for your attention.

Sincerely yours,

Mrs. DANIEL MELNICK  
47 EAST 88 STREET  
NEW YORK 28, N.Y.

March 7, 1961

Mr. David Aronson, Chairman  
Boston University Division of Art  
857 Commonwealth Avenue  
Boston 15, Massachusetts

Dear David:

Since my Boston visit I have been back to New York and on a lecture trip to Washington. Now I am trying to catch up on my correspondence and am working far into the night in my apartment with the aid of the inevitable ediphone.

Again I want to tell you how very handsome the show looked, and how impressed both Sarah and I were with your hanging. As you know it was my first glimpse of the rebuilt gallery and I must say that the paintings look excellent there. And so, thanks for the cooperation and for making a successful presentation. Aside from the problem of the missing bag, the munnery, and our delayed arrival at the exhibition, plus my late return to New York with the train over an hour late, it was really a delightful occasion, and I am very happy to have seen the exhibition in all its glory. How have the critics reacted? Won't you please send me duplicate clips as I am most interested in the response, and furthermore like to maintain a complete record.

What I am really writing about urgently is the fact that Mr. and Mrs. Allan Emil who own BROKEN OBJECTS are planning to visit the gallery this week - Friday, March 10th, probably in the afternoon. I think it is very important that you and some other big shots greet them, and therefore I would suggest that you ask the guard or someone to notify you when they arrive. I would also suggest that you very coyly ask whether the Emils would leave the

(more)

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March 7, 1961

Mr. Warren M. Robbins  
530 Sixth Street, S. E.  
Capitol Hill  
Washington, D. C.

Dear Mr. Robbins:

I cannot tell you how very grateful I am for your kind hospitality and for the delightful evening I spent with you and your charming guests.

Perhaps you will give me the opportunity some time in the near future to reciprocate in New York. Do let me know when you plan to be here and have time to spare.

I returned to the gallery on schedule, but was unsuccessful in my attempt to communicate with the gallery second in choice but an excellent one. Our man picked up the catalogue and the other material and I shall communicate with you tomorrow or shall add a postscript to this letter. As I advised you, Mr. Gerson of the Otto Gerson Gallery is in Europe and will not return for about a month. However, Miss Wade, who is in charge in his absence, was quite certain that the gallery calendar would not allow for another show this year. You may be sure that I will follow through on this, as I think the artist is worthy of a New York showing.

Again, I thank you.

Sincerely yours,

EOH:gs

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F  
ST. CLOUD STATE COLLEGE

ST. CLOUD, MINNESOTA

March 14, 1961

Miss Halpert  
The Downtown Gallery  
New York, New York

Dear Miss Halpert:

The three painting by Abraham Rattner which you loaned to us for exhibition were recreated and are being returned to you today, by railway express.

Thank you very much for your cooperation in making these paintings available for our exhibition. They were certainly an excellent addition to our Art Festival.

Sincerely yours

*Algalee P. Meinz*

Dr. Algalee P. Meinz, Head  
Department of Art

APM:bb

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March 8, 1961

Mrs. James Schramm  
2700 South Main Street  
Burlington, Iowa

Dear Dorothy:

Believe it or not, LANDSCAPE is the correct title for the Dove you and Jim selected. This will be shipped to you directly after the exhibition closes, or directly after we remove the exhibits from the wall. This has been one of the most successful exhibitions in our career, and I am delighted that you are the owner of this truly outstanding example of Dove's work - and you may change the title to "Fruit" if it is more desirable, although in his own handwriting which we finally deciphered the word was LANDSCAPE.

As I advised you originally we decided to sell none of the other Doves in the show, as the selection was limited to unique examples which Bill Dove and I feel strongly should be retained for exhibition purposes. What with my concussion - and it was much more serious than I suspected - and the avalanche of work in the gallery, he and I have not had time to get together to study the entire collection of water-colors we have on hand. Meanwhile I have taken several other trips and am about to set off for Urbana after I obtain permission from my doctor. I still have had dizzy spells and blackouts which I understand were interpreted as acute alcoholism by one or two members of the audience who wrote to me accordingly with complete duplications of language. In any event I feel better now that I refunded the lecture fee and will make up to the Center by presenting a painting by one of our younger artists the next time Tom Tibbs is in New York to make the selection. Also I think I should send photostats of letters from other parts of the country where I lectured before I got konked on the head to offset this very sad Des Moines experience. It must have been pretty dreadful and I am very unhappy about the whole matter as I mentioned to Tom.

(more)

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March 9, 1961

Mr. Norman Blaustein  
Harlem Book Company, Inc.  
221 Fourth Avenue  
New York 3, New York

Dear Mr. Blaustein:

Thank you for sending the four O'Keeffe reproductions.

Since I expect Miss O'Keeffe in New York within the next three or four weeks, I would prefer to let the matter ride until her arrival when she can make her own decision in connection with your request.

I hope this will prove satisfactory to you.

Sincerely yours,

EGH:gs

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SIDNEY GREENSPAN AND COMPANY

*Adjusters of Fire Losses for the Assured*

3440 WILSHIRE BOULEVARD

LOS ANGELES 5, CALIFORNIA

DUNNIRK 8-9578

March 3, 1961

AIR MAIL

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

We are representing Mr. Melvin Levy of North Hollywood, California, who recently suffered a fire loss in his home.

Among the items that were totally destroyed by fire was a 17" x 21" oil painting entitled "Roofs of Provincetown" painted by Zorach in the 1930's.

We are writing to you at the suggestion of Mr. Felix Landau, of Los Angeles (an art dealer), and would greatly appreciate your estimate of the value of this work of art, to help us in the preparation of Mr. Levy's insurance claim.

Trusting this will have your prompt attention, and thanking you,

Yours very truly

SIDNEY GREENSPAN & CO.

*Henry C. Ebert*  
Henry C. Ebert

HCE/rm

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March 8, 1961

Mr. Carl Ziegrosser  
Curator of Prints and Drawings  
Philadelphia Museum of Art  
Benjamin Franklin Parkway at 26th Street  
Philadelphia 1, Pennsylvania

Dear Carl:

Hope you will forgive me for not having answered your letter sooner, but I kept postponing it in the hope that I would eventually get around to completing the inventory but to date it is still a fond dream.

If I am not mistaken I told you what happened last summer when one of our employees not only absconded with considerable funds, but also created utter confusion in our records and in our stock, particularly in relation with my personal collection. Some day when the gallery activities lessen, and it may not be until July when we close and I can devote myself exclusively to a check up, I shall go through the material to see what I can find. A number of the items you mention are no longer here, but I will try to make substitutions. In any event I want you to know that I have not ignored your letter willingly, but will make amends subsequently.

My best regards.

Sincerely yours,

EOH:gs

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**CORY CORPORATION**

3200 PETERSON AVENUE • CHICAGO 45, ILLINOIS

Office of the President  
J. W. ALSDORF

March 9, 1961

**AIR MAIL**

Miss Edith Gregor Halpert,  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Marilynn and I just returned from the sunny climates and found your letter of February 13th.

Sorry you went to so much trouble on the O'Keeffe plates, and, of course, we are disappointed that you still have not been able to find them.

If the plates could possibly be found, we would be most grateful. My recollection is that you had two sets of plates. The first set you used in your exhibition catalog printing, and then a set of electros was used by Art News. Perhaps a short note to Art News might get them scurrying around and they might be able to find their electros.

Marilynn and I look forward to seeing you on our next trip to New York.

Meanwhile, best wishes.

Cordially,

J. W. Alsdorf  
rs

Please note: All correspondence and  
shipments are to be addressed to:  
J. W. ALSDORF  
220 Chestnut Street  
Winnipeg, Canada

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March 6, 1961

Mr. James I. McClintock  
820 Ford Building  
Detroit 26, Michigan

Dear Mr. McClintock:

Thank you for your letter of March 3rd.

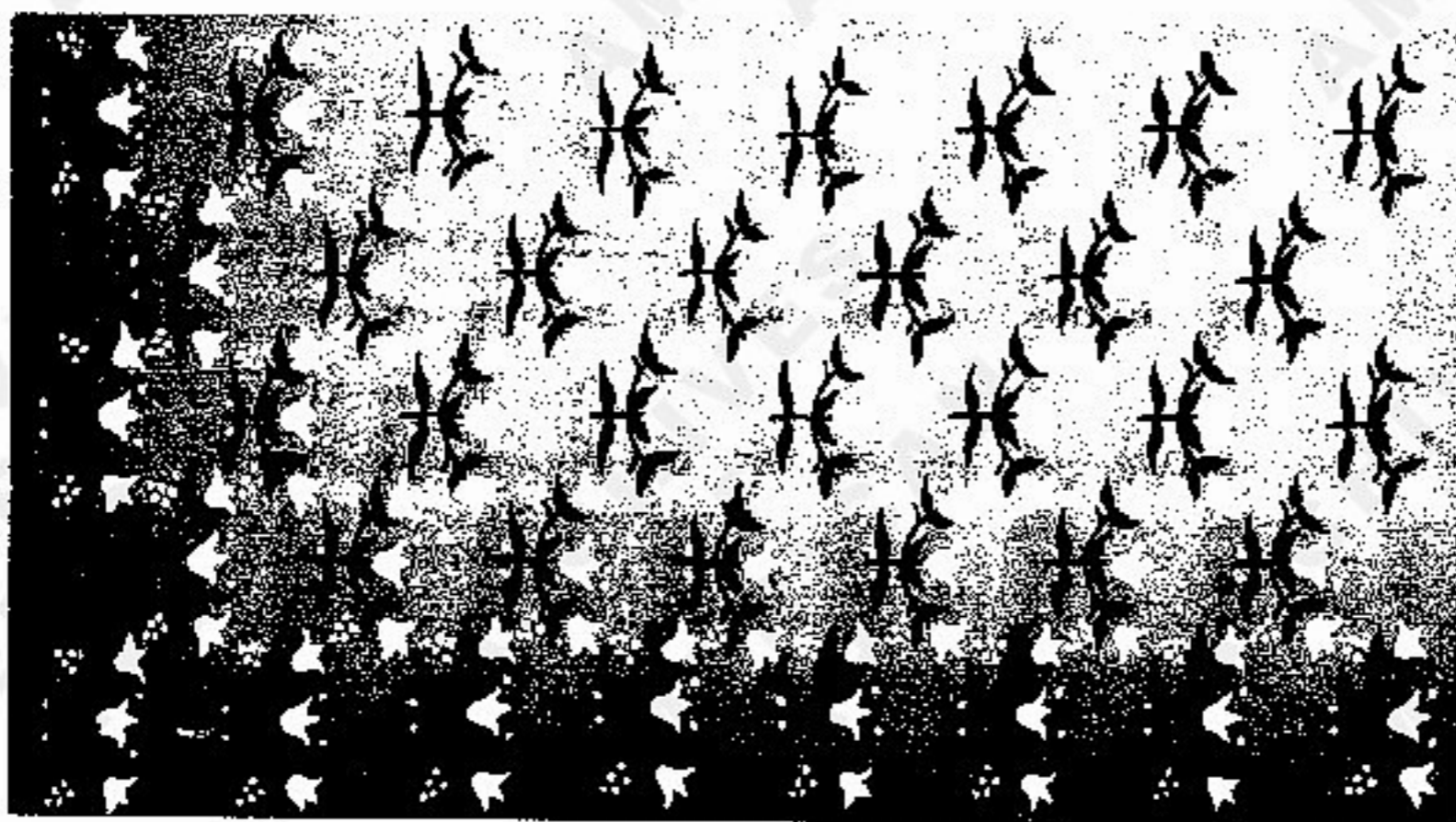
We do not have insurance to cover the Klee painting here at the gallery, but shall hold it for you to pick up unless we receive other instructions.

Sincerely yours,

Gratia Snider

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Page 1 of 1



March 6, 1961

The Downtown Gallery  
52 East 51 Street  
New York, New York

Gentlemen:

Our last purchase from you was a Ben Shahn Phoenix, which has been and remains a source of much pleasure to us.

We are now interested in acquiring a Morris Graves and, at the same time, of disposing of a Milton Avery we own. This oil, Nude Reclining, was purchased from the Rudolph Gallery in Coral Gables for \$2500.00. It was painted in 1950, size: 14 x 22 inches. It is beautifully matted and framed, increasing the size to 22 x 30, *but the purchase price was unframed.*

We should like for you to handle both transactions for us but at the present time a large portion of the cost of the Morris Graves would have to be met through the sale of the Milton Avery.

Your advice in the matter would be of great help and give us much confidence.

Very truly yours,

(Mrs. Ralph F.)

*Lucia de Sella*  
1110 Bolling Avenue  
Norfolk 8, Virginia

P. O. BOX 749/WINSTON-SALEM, N. C.



## Tri States Arts Council

February 28, 1961

### OFFICERS:

R. PHILIP HANES, JR.  
PRESIDENT  
E. S. GREGG  
VICE-PRESIDENT  
MISS GENTRUDE FLIPPEN  
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THOMAS NICHOLS  
WILLIAM A. RAWLS, JR.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert  
Downtown Gallery  
32 E. 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

How can I thank you enough for your kind recommendation to Time Magazine. This would be a thrilling thing for us indeed if we could get into this magazine something about the Winston-Salem Arts Council. I will be in touch with Mr. Barton right away. I also thank you for your publicity in Salt Lake City and Des Moines.

You might be interested in seeing an article in the February 25th issue of the Saturday Evening Post entitled "We're Cultured Too" written by me on an as-told-to basis. I think it gives a pretty good story of the Winston-Salem Arts Council operation and Arts Councils throughout the country. It may already have left your news stand by the time you receive this letter. If so, and you are still interested, drop me a note and I will send you one of my copies. I would have done this any way but I just don't have one with me at the office.

Yours truly,

R. Philip Hanes, Jr.  
President

RPH, Jr./sr

March 1, 1961

Rabbi Robert E. Goldberg  
The Congregation Mishkan Israel  
785 Ridge Road  
Hamden 17, Connecticut

Dear Rabbi Goldberg:

Mrs. Halpert has asked me to tell you that we  
have indeed found your umbrella at the gallery,  
and shall keep it here for you until your next  
visit.

Sincerely yours,

Gratia Snider

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# Print Council of America

527 Madison Avenue  
Room 414  
New York 22, New York  
Phone: Plaza 5-3789

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February 28, 1961

Mrs. Edith Gregor Halpert, Dir.,  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of February 24, 1961. We are very sorry to learn of your unfortunate experience. With regard to those prints of Mr. Shahn's in the exhibition "AMERICAN PRINTS TODAY-1959," we find that we had sixteen (16) prints of Lute and Molecules -and twelve (12) of Wheat Field for sale, made available to us from your gallery. Both were completely sold out according to our records. However, one impression of Wheat Field was returned to us by a customer who found fault with it. This impression was picked up from our office by your gallery, since the order was rejected and cancelled.

Our record shows that we made the following checks payable to ~~Mr. Shahn~~: *Downtown Gallery*

4/22/59	✓	\$135.00
5/11/59	✓	135.00
2/ 8/60	✓	1,045.00
2/ 8/60	✓	607.50

Check #48
" #70
" #227
" #228

\$1,922.50

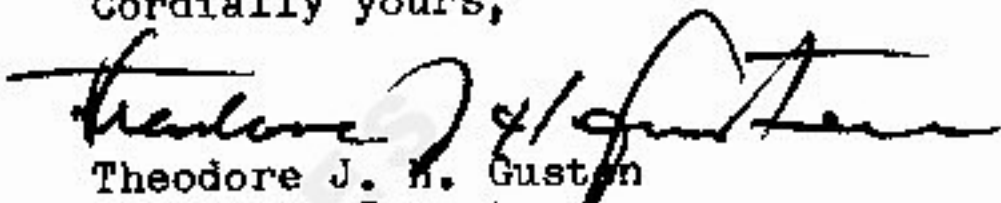
100.00 (Returned to us 2/17/60)

\$1,822.50 TOTAL

We are beginning to prepare now for our second exhibition "AMERICAN PRINTS TODAY- 1962." We certainly shall be pleased to have Mr. Shahn's work submitted to our jury when the date of submission is announced.

Thank you for your interest and cooperation.

Cordially yours,

  
Theodore J. H. Gusten  
Executive Secretary

TG:rk

A non-profit organization fostering the creation, dissemination, and appreciation of fine prints, new and old

## Directors:

Adelyn D. Breeskin  
Edgar Breitenbach  
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A. Hyatt Mayor  
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Jakob Rosenberg  
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Henry P. Rossiter  
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Secretary

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Executive Secretary

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Helges,

diana becker diana becker

Thank you for your letter. I am much interested in the painting by Mrs. H. - and would be happy if you could send it to me.

I must be perfectly honest and ask you if it might be returned after

REAL ESTATE

*Arnold W. Gordon*

INSURANCE

Telephone State 7-5801

1570 CHAPEL STREET  
NEW HAVEN 11, CONNECTICUT

February 25, 1961

The Downtown Gallery, Inc.

32 East 51st Street

New York 22, New York

Attention: Mrs. Halpert

Dear Mrs. Halpert:

I enclose herewith my check in the sum of \$350.00,  
representing payment of your invoice No. 9218, for drawing  
No. 127 by Yasuo Kuniyoshi, entitled "Rotting Away in the  
Sand, 1940."

Please do not forget to let me know about the  
watercolor of the little cow.

Very sincerely yours,

*Arnold W. Gordon*

ARNOLD W. GORDON

AWG/wt  
Encl.

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# SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER    SAN FRANCISCO 2, CALIFORNIA    HENLOCK 1-2848

March 14, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

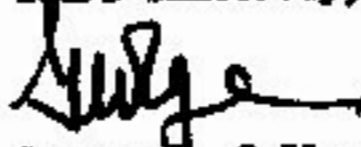
I am back at my desk after my time in New York, which was, as usual, too short and too hectic. I swear one day I will arrange a trip so as to give me time to do at least half the things I want to, and as a matter of fact I think I shall be East again the latter part of April.

The high spot, however, was dinner and the evening in your company. You were most gracious and I enjoyed both the meal and the stimulating conversation a great deal.

I was most interested in your plans for the creation of a distinguished collection of American art of this century, located where both Americans and visitors from abroad may see what has really happened in American art. I fully understand the values in having this located in Washington, but if you should come to feel that the Corecoran is perhaps a bit tired, I know you will forgive me if I suggest that out here we are not the least bit tired, that this is and will be more and more a very active museum. San Francisco also, as you know, is not only a great tourist city for Americans, but is becoming more and more a center for the visitor from abroad. (At the Brussels Fair it was voted first among the American cities the European would like to visit.) Further, with the increasingly Eastern orientation of our international concerns, San Francisco, facing as it does the whole world of the Orient, will become more and more important in international affairs and experience an increasing international traffic. Finally, I, together with the most influential members of my Board, are determined that we will have a new and entirely adequate modern building for the museum, probably within five years.

It was great to see you. I have been working with my Accessions Committee, which is now active, and I hope on my next trip to be far enough along with our accessions plans to talk with you again about some gaps in the collection.

Yours sincerely,

  
George F. Culler  
Director

GDC:tf

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March 11, 1961

Mr. Randall Morgan  
c/o Goodman  
2 Gramercy Park  
New York, N. Y.

Dear Mr. Morgan:

I cannot tell you how embarrassed I am that I did not communicate with you as I had promised.

Aside from the fact that I have been obliged to travel so much of the time, I suffered an injury which curtailed my activities further. I am about to make another trip at the end of this week but thereafter expect to return to normal activity.

If you still wish to have me visit you at your studio, I shall be glad to make an appointment the latter part of next week after the opening of the forthcoming exhibition.

Won't you please let me know.

Sincerely yours,

EGH/ta

March 13, 1961

March 13, 1961

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Miss Lillian Paley  
108 West 14th Street  
New York, New York

Dear Miss Paley:

Mrs. Halpert has received your letter of March 9th, and asked me to write to you.

We regret for your sake that at this time we are completely staffed and have no need for additional help. The painters and sculptors who joined the gallery before 1930. Their names are printed below. However, we shall keep your letter on file, and thank you for getting in touch with us. In New York, we feel that there are infinite opportunities for newcomers, and I would suggest that you communicate with the newer galleries.

Sincerely yours,

Sincerely yours,

Gratia Snider  
Secretary

Gratia Snider

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March 2, 1961

Mr. James I. McClintock  
820 Ford Building  
Detroit 26, Michigan

Dear Mr. McClintock:

In Mrs. Halpert's absence I am writing to ask you whether you wish to have the Klee painting shipped, or shall we hold it until you come to the gallery.

If you wish it shipped would you kindly retain it on your insurance policy.

Sincerely yours,

Gratia Snider

MRS. LAURENCE W. L. BARRINGTON 130 FLAGG STREET WORCESTER, MASSACHUSETTS

Feb. 26, 1961.

Dear Mrs. Halpert,

I am still interested in trying to discover more information about John Wilkie, portrait painter in Columbia County, N. Y. around the year 1840.

You may recall that I had correspondence with you about him and our portrait of my husband's great-great grandfather, Moncrieff Livingston, a number of years ago.

I have never been too successful in finding out much about him, in spite of your helpful clues, and several others which I had.

I did succeed in getting copies of the portraits of Governor DeWitt Clinton and Maria Dunham from the Frick Art Reference Library, which I am very happy to have.

I am wondering if there is any way in which I might have prints of the portraits of Henry and Polly Fonda, which you told me are in your personal collection?

I have also written to the Philadelphia Museum to see if they have ever acquired the "Portrait of a Man", which was in the Arenberg collection.

Yours truly,

Laurence W. L. Barrington

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February 27, 1961

Mrs. Stanley J. Van Vliet, Jr.  
Junior Council  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mrs. Van Vliet:

Enclosed you will find biographical notes  
on Don Fink and Robert Osborn which we pro-  
mised to send you.

Sincerely yours,

Mrs. Harry Baum

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

СОЮЗ СОВЕТСКИХ ОБЩЕСТВ ДРУЖБЫ И КУЛЬТУРНОЙ СВЯЗИ  
С ЗАРУБЕЖНЫМИ СТРАНАМИ

Москва К-9, ул. Калинина, 16

№                      MOSCOW 17 " March 1951 1.

Miss E.G. Halpert  
The Downtown Gallery  
32 East 51 Street,  
New York 22, N.Y.  
U.S.A.

Dear Miss Halpert :

We have received your letter and were indeed pleased to renew our old friendship.

It is so very nice of you to offer us some of your catalogues and we shall appreciate your sending us those, which you think may prove useful and interesting for us. In this respect we entirely depend on your choice.

We are sending you under special cover an album of reproductions of our most outstanding man of graphic arts-Favorsky, you have probably heard the name and seen his works before. We sincerely hope that you will like the album.

Cordially ,

L. Mikova

L. KISLOVA

Head.

**American Department.**

16. RUE HENRI BARBUSSE V.

great success. What else new? Mary McCarthy, who is living in Paris this winter gave a lecture at the American Cultural Center, but I failed to attend because our part-time maid works here mornings now instead of at cocktail time. We are giving our first cocktail party on March 28 because Louis Untermeyer will be visiting us. For this clambake we intend to invite a motely crew, the Jones, the Rattner's, Gerard Singer and his beautiful Indo-Chinese wife, Mary McCarthy, several other American writers, residents of Paris, a few French people (so it shouldn't be a total loss, and so a little French conversation might be heard beneath the American shrieks). We are taking pains, however, not to invite some of the Americans who are in Paris working for government or industry: these characters are incredible: most of them have lived here for years and speak absolutely no French; they buy their food at the PX, and on their dining room tables you see only Rice Crispies, Corn Flakes, Ketschup, and cans of hot dogs and chile. Incroyable, oui?

Our plans? Still uncertain, depending on the fate of THE NEW AMBASSADORS. We do think we'll be here another year(?) or less; we would like Holly's education to get solidly ingrained, and we want her to be here long enough so that she won't forget how to speak French after her return. She misses Bridgewater and looks forward to coming back because essentially she likes living in the country. But the education in France is so superb that it is criminal to deprive her of it. We heard from some housewives in Bridgewater that they are forming French Conversation classes at night in the New Milford High School. If it wasn't so far away, I'd attend myself, god knows I could use it. As it is I am lazy and know that Virginia can handle all the French in the family; she is such a ~~xxx~~ diligent student at the Alliance Franciase, and is mastering French grammar in a way that is nothing less than awesome. I, however, must do all my reading in English, and writing, and I cannot allow my mind to become corroded with a foreign language; by this I mean I haven't the time to study, but pick up a phrase here and there while hoping for a miracle which will endow me with linguistic competence. I followed most of a TV documentary the other night on the subject of prostitution in Paris---a superb effort, by the way. Amusing and tres tres French is the story about the ~~xxxx~~ prostitutes who stormed the Chamber of Deputies to protest De Gaulle's anti-vice campaign. The police, however, were not able to make any arrests because they feared they might offend the wives of French senators for the whores, and so all ended sedately, and the girls returned to the Blvd. St. Denis.

March 20

I've taken a few days off since writing this letter, because I had some revisions to make on THE NEW AMBASSADORS. Now they are mailed to N.Y. and I am free again. Today I think we'll go to the annual Junk and Ham Fair, it's a soft sunny day, and we'll buy country ham and fresh French bread which we'll eat while strolling among the 700 booths of old junk, a peaceful interlude to celebrate the approach of the end of the Algerian War. Please write to us soon; we miss you so very much. All of us send our love. Ever

Q11 —

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IRVING F. BURTON, M.D.  
26912 YORK ROAD  
HUNTINGTON WOODS, MICHIGAN

3/

Thank truly sorry if we  
have inconvenienced you  
with the Dickinson and  
in the future — we promise  
not to be inconsiderate.

Our fondest —

Doris —

*Wichita Art Museum Members, Inc.*

619 Stackman Drive

Wichita, Kansas

February 28, 1961

Mr. Myron Bell  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mr. Bell,

We have a buyer, a Wichita artist, for the Arthur Dove water color, "Along the Shore", which you sent us on consignment. However he would first like to see other Dove water colors if you have any at a comparable price. We would be glad to take two or three on consignment for the Rental-Sales Gallery for seven months.

We also have someone who is interested in Ben Shahn. Do you have any paintings or drawings of his which you could send, in addition to "See Not", which we now have?

We plan to return the six paintings we have on consignment the middle of May, unless sold.

Sincerely yours,

*Virginia S. Foster*

Mrs. Lewis Foster, Chairman  
Rental-Sales Committee

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March 2, 1961

Mr. Robert L. Kocher  
Art Department  
Coe College  
Cedar Rapids, Iowa

Dear Mr. Kocher:

Enclosed is a proposed list of Zorach works which might be included in your exhibition at Coe College, April 10 through April 15, 1961.

Please note that the insurance valuation amounts do not include packing and shipping charges, which I estimate would come to about \$60.00.

Insurance should be carried on your own Fine Arts policy.

I might say that the cost could be materially reduced by the omission of items on this list. We look forward to hearing from you.

Sincerely yours,

John Marin, Jr.

JH:gs

P.S.

On the back of the "Kunizoshi" picture  
I notice the words

"I am tired"  
written in pencil

Didn't know if this might mean  
anything to you —

F. SANE

March 11, 1961

Mr. Leslie A. Segal  
114 East 31st Street  
New York, New York

Dear Mr. Segal:

Please forgive me for not having communicated with you sooner. I have been away on and off since the day you stopped in and just missed seeing Ben Shahn on the few occasions he called.

If you have made no other contacts meanwhile, I should like to know what you would charge for the entire collection of SANE posters. I think I would like to acquire them, particularly since the cause is an excellent one. Won't you please let me hear from you?

Sincerely yours,

FSH:ga

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Memo from *Mrs.*  
L. B. AVEGNO

March 14, 1961

Dear Miss Halpert:

Thank you for your letter of March 9th advising me about my reproductions of Kuniyoshi and Demuth pictures. I appreciate your interest and also your advising me of the ownership of the original of "Bored". It is interesting to know.

Just so you will know, I too felt sure it was impossible to judge pictures from descriptions or photographs but I sent the photographs in answer to Mr. Brown's letter - which I quote here:

"We should very much appreciate it if you can send us a black and white photograph of the picture along with its size, not including any mat/ or frame"

and that was the reason you received them.

Once again, thanks for your kindness,

Sincerely yours,

*Mrs. L. B. Avegno*

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March 2, 1960

Mrs. Mary Childs Draper  
1 Pierrepont Street  
Brooklyn 1, New York

Dear Mrs. Draper:

We have just received the photograph of your BROOKLYN  
BRIDGE returned to us by Georgia O'Keeffe with her  
autograph signature on the reverse side. This should  
serve as permanent authentication and I am happy to  
enclose it herewith.

Sincerely yours,

EGH:pb

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Will you kindly send  
them to her.

Mrs. Houston Richards

Woodstock N.Y.

The cheque to be forwarded  
to me.

Thank you

Sincerely  
J. M. H. H. H.



COE COLLEGE  
CEDAR RAPIDS, IOWA

March 6, 1961

Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Halpert:

In regard to our recent telephone conversation, the President and I wish to thank you for your cooperation in regard to the Zerach show. We certainly will do our best to see that at least one object is purchased.

Today, I received two letters from Mr. Marin and one from Mr. Zerach advising that I should contact the shipper direct for an estimate on packing etc. If I remember correctly you said you would contact the shipper for us however, since we have no preference. If I misunderstood let me know and I will wire them asking that they contact you for details.

We have a Fine Arts Insurance policy here at the college and I have made arrangements for the works to be covered from their departure in New York until they are returned to your gallery.

In connection with the length of the exhibition period, we would be pleased to have the works until the end of April, to be returned to you during the first week in May, if this is satisfactory.

Finally, may we have word when the works have been shipped so we may know when to expect their arrival? We should have them by the first week in April in order to have adequate time to prepare the exhibit for the formal opening on April 10.

Sincerely,

*Robert Kecher*

Robert Kecher  
Chairman, Fine Arts Festival

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*Print  
also Fenner Jones*

March 8, 1961

Mrs. Otto Madlener  
1430 Lake Shore Drive  
Chicago 10, Illinois

Dear Mrs. Madlener:

When I returned from a lecture tour I was advised that you had called and expressed an interest in American Folk Art.

This is an independent department, and since our sales of the material have been concentrated more or less in the museum field, my associates in the gallery have had little contact with it. Actually, as you may know, I was responsible for a large part of the Williamsburg Collection which was acquired by Mrs. John D. Rockefeller, Jr. from me in the twenties and thirties. Much of the Folk Art sculpture in the Art Institute of Chicago was also purchased through me during the period when Mayrie Rogers acted as curator of the American wing. This applies to many other art museums and specialized collections like that of the Shelburne Museum, Maxim Karolik, Mr. and Mrs. Edgar Garbisch, etc. Thus when you are next in town I should very much like to have the privilege of showing you some of the material we have assembled during the last thirty years, including some dating back to the early period of the gallery.

I look forward to the pleasure of meeting you.

Sincerely yours,

EGH:gs

right to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 11, 1961

March 11, 1961

3/13/61  
POL  
Mr. Howard Ross Smith, Asst. Director  
California Palace of the Legion of Honor  
Lincoln Park, San Francisco 21, Calif.

Dear Mr. Smith:

You were very kind indeed to send so charming a letter to me. I can return the compliment and tell you how much I enjoyed your visit.

I was very much impressed with the catalog of your "Winter Invitational" and wish that I could carry out my previous plan for a vacation in Honolulu with a stop-over of several days in San Francisco. This may eventuate before the end of this season. Apropos, I am always amused when I meet some rich dame who "ohs" and "ahs" and says "what a glamorous life you lead". No one realizes how much work is involved in running a gallery, or "assistant directing" a museum. Although I must admit that I burned up with envy when I read that you were soaking up sun for a whole week while I was dodging snow flakes.

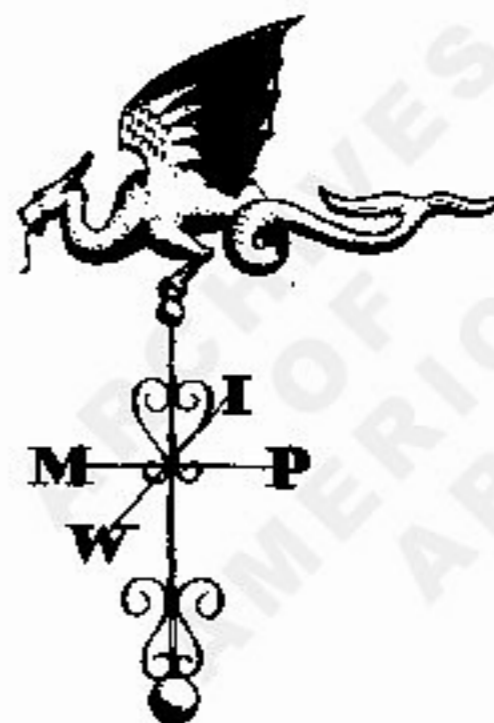
Indeed, when or if I succeed in making my Western trip, I shall certainly stop off at the Palace and say hello to you.

Sincerely yours,  
[Signature]

ROH/2a  
MAR 13

**MUNSON-WILLIAMS-PROCTOR INSTITUTE**

110 GENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE 8W111 7-0000



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March 7, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City, New York

Dear Mrs. Halpert:

Helen and I appreciated a great deal receiving an invitation for the Preview Reception for Alfred Duca's exhibition of sculpture. Unfortunately or fortunately we are leaving the next day for a vacation so it will be impossible for us to get there.

I do want to congratulate you on having such a fine sculptor in your gallery and to congratulate Al on having such a fine gallery to exhibit in.

With best regards to you both and heartiest congratulations, I remain

Sincerely yours,

William C. Murray, President

WCM/mch

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# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

EF-1201 (4-60)

# SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PFA164 LB172

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JOHN MARIN JR, DOWNTOWN GALLERY

32 EAST 51 ST NYK

AM CONCERNED ABOUT HARTLEY WE BOUGHT 5 WEEKS AGO. COULD YOU  
WIRE INFORMATION IF AND WHEN YOU SENT PAINTING. REGARDS

ANDRE PREVIN.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 8, 1961

Mr. David Workman  
Goldman, Sachs & Company  
20 Broad Street  
New York 5, New York

Dear Mr. Workman:

Thank you for your letter and for your check for the sum of \$1,000.00. An invoice for the O'Keeffe painting is enclosed acknowledging the "binder" payment.

I have also communicated with the Des Moines Art Institute informing the Director, Mr. Thomas S. Tibbs, that FROM THE PLAINS #2 has been sold but may be retained for the balance of the exhibition. A catalogue will be sent to you directly from the Center so that you may have it for your records.

It was a great pleasure to meet you. Not only did I enjoy our conversation, but I was also very happy to find further evidence that American artists have the enthusiastic support of the younger generation of "collectors".

O'Keeffe telephoned me on Sunday and mentioned that she was arriving just before her one-man exhibition which is scheduled to open on April 11th. I think you and Mrs. Workman will enjoy meeting this really extraordinary person, and if I can induce her to attend a preview party I hope that you can join us on that occasion. If not perhaps we can arrange an evening in my apartment shortly after. I will get in touch with you after she arrives.

Sincerely yours,

EOH:gs enclosure

P.S. If you have an out of town address would you be good enough to send it to me, as I thought it best to hold up the invoice for this reason in order to save you the 3% city sales tax which we must collect on all deliveries made in N.Y. Meanwhile I am sending you a temporary receipt.

The third, also of the same dimensions, portrays a three-quarter view of a peasant girl, looking to the left. It is predominately a picture of the girl's face and body from the bust up. The background is blue with shades of brown, the face is sepia and shadowed strongly in charcoal. Her garb is pink and orange-brown. There is also a penciled inscription on the bottom of the picture similar to those previously cited. There are also hues of dark green in what appears to be cap or bandana on the girl's head.

Assuming these lithographs are what they purport to be, I am most anxious to learn if, in your professional opinion, they have sufficient value to warrant expert appraisal for purposes of insurance and possible sale. On the other hand, even if authentic, their value may be such as to warrant no further investigation; I would appreciate being advised accordingly. Of course, in the event that a further appraisal is recommended by you, I am fully prepared to visit New York City and avail myself of your professional services.

Thank you for your very kind indulgence in this matter.

Sincerely yours,

*Harvey J. Gordon*

Harvey J. Gordon

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March 3, 1961

Mr. Robert L. Kochar  
Art Department  
Coe College  
Cedar Rapids, Iowa

Dear Mr. Kochar:

Following my letter of March 2nd, may I emphasize that the figure I gave you as an estimate of packing and shipping charges for the proposed Zorach exhibition - \$60.00 - was indeed an estimate only.

May I suggest that you make direct inquiry yourself to avoid possible mistakes. Berkeley Express is an experienced fine arts shipper, and their address is as follows:

Berkeley Express  
526 West Broadway  
New York, New York

Sincerely yours,

John Marin, Jr.

JH:gs

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND 8, OHIO CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

March 7, 1961

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Interest in contemporary art has developed so rapidly in Cleveland during the past few years that the Museum has taken several new steps to meet its obligations in this area. As you know, we are acquiring works for the "Contemporary Collection of the Cleveland Museum." We have also promised our help and support to a group of local collectors in this field. One of the most interesting projects, however, has been the establishment of a gallery of rotating exhibitions of contemporary art in the Museum. This gallery is located in the new wing and adjoins the large gallery which we regularly use for temporary exhibitions. It will be in addition to the gallery in the Painting section of the Museum where our permanent collection of contemporary art will be hung.

I would like to change the exhibitions in this temporary gallery four or five times a year - which means every two or three months. I would also like many of the exhibitions to have a theme. (I'm thinking, for example, of Draughtsmanship - or Drawing - in Abstract Art as one such possibility).

Naturally we hope to use this means of stimulating interest and of encouraging local collectors. Most of the works exhibited will probably be for sale. This Museum does not propose to become officially involved in sales, but we will do everything possible to encourage the sales of worthwhile art. We would expect to put interested persons in direct contact with the gallery that loaned the work.

What I would like to know at this time is whether in principle your gallery would be willing to loan works of art from time to time for the kind of exhibition which I have described? I don't suppose that we would have to ask any one gallery too frequently - perhaps once a year or so - and probably for only a few objects at most, at one time. We would naturally pay all shipping expenses, insurance, and any other expenses involved. We would also expect to give full credit to all the loaning

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M E M O R A N D U M

~~XXXXXXXXXX~~

Re: Downtown Gallery, Inc.

Conference with Mrs. Edith Halpert on February 22, 1961.

I outlined to her the following format which could be used to make the deal with Alan. A new corporation would be formed under the name Downtown Gallery, Inc. (this new corp is here referred to as "NC"). The present Downtown Gallery, Inc. (here called "DG") would change its name.

DG would transfer to NC its name, good will, and contract relations with its artists, and also possibly furniture and fixtures. For this transfer, DG would receive from NC 75 shares of NC common stock. At the same time, Alan would put cash into NC for which he would receive 25 shares of NC common stock. The amount of cash Alan would contribute to NC would depend upon what EGH and Alan agree upon as the value of the assets which DG is transferring to NC. For example, if it is agreed that these assets should be valued at \$240,000, then Alan would have to pay \$80,000 cash because then he would be emerging with a one-quarter stock interest in NC which would be worth the \$80,000 which he is contributing to NC.

The value of the good will which DG would be transferring to NC would depend mainly upon the estimated net profits which NC would be able to earn. We did not have the August 31, 1960 statement. I said that this was needed and also a statement from September 1, 1960 to a recent date. In estimating the prospective earnings of NC, we should go over each item of the most recent profit and loss statement of DG and adjust it as to changes which will have to take place when NC operates. For example, EGH said that NB's salary of \$5,000 would no longer be paid. She also said that the rental of \$7,500 would have to be substantially increased. She had in mind a two-year lease at \$10,000 per year. If this was not satisfactory, then NC could rent and operate elsewhere. There would also probably have to be deducted the corporate income tax which NC would have to pay. Alan would probably contend that the salaries payable to EGH and Alan should also be deducted.

After you estimate the future annual profits of NC, you have to capitalize them in order to arrive at a value for the good will which DG is transferring. We could start with a 10% rate which means a value ten times earnings. Alan would probably contend that the rate should be higher which would mean a lesser number multiplied against the earnings. Our argument would be that DG has shown a steady income through the years and therefore a low

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My schedule here is so  
intensive that I don't think  
I'll have the vitality to undertake  
the early rising which will bring  
me to N. Y.

February 28, 1961

Mr. David Aronson, Chairman  
Boston University School of Fine  
and Applied Art  
857 Commonwealth Avenue  
Boston, Massachusetts

Dear David:

After the Kuniyoshi exhibition would you please have the following pictures shipped to the addresses listed below?

BOY WITH COW 1921 oil	Mr. & Mrs. Julian Eisenstein 82 Kalorama Circle, N.W. Washington, D.C.
GIRL IN WHITE CHEMISE 1928 oil	Mr. Jack Lawrence 229 East 52nd Street, NY 22, NY
GIRL IN SHADOW 1946 casein	Dr. & Mrs. Herbert J. Layden 33 East End Ave., NY 28, NY
NAKED 1951 casein	Dr. & Mrs. Herbert J. Layden 33 East End Ave., NY 28, NY
GIRL PUTTING ON HAT 1946 ink	Dr. & Mrs. Milton Lurie Kramer 277 Park Avenue, Bldg 7, NY, NY
CHERADE 1948 casein	Dr. & Mrs. Milton Lurie Kramer 277 Park Avenue, Bldg 7, NY, NY
CAPE COD 1941 oil	Mr. Boris Kroll 220 East 51st Street, NY, NY
RELAXATION 1942 oil	Mr & Mrs. Selig S. Burrows 96 Manivale Road Great Neck, L. I., N.Y.

Thank you!

Sincerely yours,

EOH:gs

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March 5th, 1961

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

I am actively pursuing the possibilities of getting a job with the U.S.I.A. or the Bureau of Educational and Cultural Affairs in the State Department. Both outfits have my Standard Form 57, personal data sheet and covering letters. I've written to Hubert Humphrey and Eugene McCarthy, both of whom express interest and promise to help a constituent. I am going to write shortly to Lois Bingham in the Fine Arts Section of the Exhibitions Division of the U.S.I.A. about an exhibition, which I am going to be doing anyway for the Art Center this spring, and which I think might be of possible use to the U.S.I.A.

I haven't written to Harvey yet specifically about this; I figure he's pretty involved with the Guggenheims, but I'm sure I can count on him for a recommendation, etc. I have not told Martin Friedman that I am looking for another job, and don't plan to until I've got something more or less clinched, so I would prefer that this letter be kept confidential. (Harvey does know that I'm thinking about leaving the Art Center).

I am writing to you because you might very well be in a position to put in a good word for me. I am going down to Washington myself the last week of this month and see what the prospects are. But if you should happen to have dinner with Ed Murrow in the interim I would very much appreciate your putting in a word on my behalf!

I might add that my desire to leave the Art Center does not just stem from the administrative change-over here. I am beginning to have serious doubts as to how much longer I

POL

March 8, 1961

Mrs. James Pomeroy Hendrick  
3303 Volta Place, N.W.  
Washington 7, D. C.

Dear Mrs. Hendrick:

Because I was having such a pleasant time in Washington I extended my stay and am just about settling down to my gallery routine.

It was very kind of you indeed and most gracious to honor me with a dinner party. It was most enjoyable, and I want to express once again my deep appreciation to you.

It was wonderful to meet you and Mr. Hendrick, and I hope to have the pleasure again in the very near future. Perhaps I can induce you to dine with me when you are next in New York. My very best regards.

Sincerely yours,

EOH:gs

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1961

Mrs. Ira Haupt  
488 Madison Avenue  
New York, New York

Dear Mrs. Haupt:

Several days ago Zorach brought in a very handsome bronze of a young girl which I thought might fit in with your ideas expressed during our most recent conversation. When you have a moment may I suggest that you drop in to see it.

I hope you had a wonderful time during your vacation.

Sincerely yours,

EGH:gs

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March 7, 1961

Mrs. W. C. Holden  
Assistant to the Director  
The Museum  
Texas Technological College  
Lubbock, Texas

Dear Mrs. Holden:

Thank you for your letter.

I am delighted that PURPLE HILLS by Georgia O'Keeffe is about to be owned by your museum. No doubt you have seen the considerable publicity in connection with this artist's one-man exhibition held in Worcester. This appeared in a number of the top national magazines.

I am enclosing an official appraisal on the painting for your records, basing it on the immediate valuation. When O'Keeffe raises her prices again, as I expect her to do on her next visit to New York, I will send you a reappraisal at that time for insurance valuations.

Of course we will take care of the reframing bill when it reaches us. And of course we shall be very pleased to see Mr. and Mrs. Lott when they arrive here on March 15th. If you have any specific artists in mind perhaps it would be wise to communicate with me immediately so that we can concentrate more on those specific artists in showing the paintings to the Lotts. The names comprising our roster are printed below and will serve as a guide.

Again thank you for your continued cooperation.

Sincerely yours,

EOH:gs enclosure

## ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

March 10, 1961

Miss Edith Halpert  
Downtown Gallery  
32 East 57th Street  
New York, New York

Dear Edith:

I would like to take you up on our lunch date, Tuesday, March 21, if you are in town and free. Can you let me know?

I am planning to come to your gallery about 11:00 a.m. that day, if you are free, with a Mrs. Sidney Rabb, one of the leaders in the Jewish community of Boston, and an active supporter of Brandeis. She has collected furniture and silver, and is now anxious to take the plunge in art. I think it would be wonderful if we could set her off in the direction of American art, but that may be difficult since she is so impressed by the credentials and fashion of French Impressionist and Post-Impressionist painting. In any case, I think she would be worth while seeing, and I wondered if you would mind if she joined us for lunch. She has a great interest in Brandeis and could be of great help to me. However, she is utterly naive in things of art, and I would not want to try your patience. Will you let me know if you're available, and if you would prefer a tête-à-tête.

With all good wishes,

Cordially,

  
Sam Hunter

SH:OR

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# The Museum

TEXAS TECHNOLOGICAL COLLEGE

Lubbock, Texas

March 1, 1961

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are now at the point in the development of our Museum's Permanent Collection where Mr. and Mrs. John Lott are officially presenting "Purple Hills" by Georgia O'Keeffe to the Museum.

Since the Lotts were in South America last fall, the painting was not taken to the framer until January 15, 1961. Yesterday, it was delivered to the Lotts, and as stated in our letter of December 15, 1960, we are having a bill for the re-framing sent directly to you by Holman's House of Pictures. The frame is similar to the one in which you shipped it, and we like it very much.

Mr. and Mrs. Lott will be in New York March 15 and at that time will visit you and discuss further additions to the Museum's collection and their own small group of paintings.

We have enjoyed your assistance with the O'Keeffe painting and look forward to continued cooperation with you.

Sincerely yours,

*Mrs. W.C. Holden*

Mrs. W.C. Holden  
Asst. to the Director

*Purple Hills*

*138*  
*1938*

*3850.*

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Mrs. James Schramm

page 2

March 8, 1961

Referring to the Weber, I still feel that you would make a dreadful mistake to consider an exchange as it is unquestionably one of his very important examples.

It was wonderful seeing you and Jim in New York and subsequently in "the corn state". I hope that your visits will be more frequent in the future.

My very best regards.

Sincerely yours,

EGH:gs

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# GUMP'S

250 POST STREET, SAN FRANCISCO, 8

3/6/61

Mrs Blith Halpert  
The Downtown Gallery  
32 East 51  
New York City

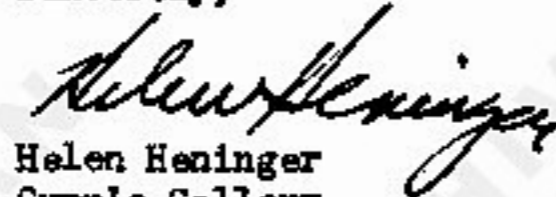
Dear Mrs Halpert,

Now that I've settled down again I want you to know how grateful and appreciative I am for your time and generosity during my stay in New York.

Your attempts to protect me from tackling the big city were kind and thoughtful, but the zeal you generate about American Art served, instead, to challenge and interest me. Despite the pleasure I take in my work at Gump's, I find that more than ever my desire to work and learn under you remains a consistent hope and enthusiasm.

Thank you again for your hospitality to Ross Smith and me. We both hope you will have the chance to visit San Francisco in the near future.

Sincerely,



Helen Heninger  
Gump's Gallery

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March 7, 1961

Miss Marian Willard  
Willard Gallery  
23 West 56th Street  
New York, N. Y.

Dear Miss Willard:

Can you kindly give us the provenance for the  
Feininger watercolor YACHT, 1926? Where it  
was exhibited and/or reproduced, what previous  
collections it was in.

Thank you very much.

Sincerely yours,

Oratia Snider

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE ASIA SOCIETY

112 East 64th Street, New York 21, New York • Plaza 1-4210

March 15, 1961

Dear *Edith*.

You are cordially invited to attend a reception in honor of Mr. Mohd. Hoessein Bin Enas, at Asia House, 112 East 64th Street, on Tuesday, March 28th, at 5:00 p.m.

Mr. Hoessein has expressed his desire to thank personally those who have directly and indirectly made his visit here both enjoyable and possible.

We join Mr. Hoessein in thanking you for your hospitality and cooperation and look forward to seeing you on March 28th.

Sincerely yours,

Ronald Freeland  
Associate Director

R.S.V.P. Pl-1-4210, ext. 16.

*Pl  
sent  
5/25*

*Yes OK ✓  
90*

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the right picture.

How you sold the sun and, of  
even more interest to me, the watercolor  
with two stalks & charming shaped composition;  
Next time I'll write down the titles.

It was fun to have you in the Carn  
State. Hope you're all whole by now.

Jim joins in

Best regards

Dorothy

We're in dead center for the moment  
on the Weber question.

Mrs. Frank Eyerly  
231 Forty-second Street  
Des Moines 12, Iowa

Feb. 27, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. Fifty-first St.  
New York, New York

Dear Edith:

The worst ice and sleet storm in 20 years kept me away from St. Louis the week-end I planned to go, but I made it last week-end and had a fine time.

Mr. Eisendrath, thanks to your kindness, performed admirably and arranged for my daughter Jane (she works at Washington U.) and me to see both the Richard Weil's collection and Mrs. Mark Steinberg's. They could not have been more charming to us and it was a memorable occasion. I was sorry Mrs. Rosenfield and Mrs. Noun couldn't make the trip with us on the second try and they are quite green-eyed now that they have heard my report.

We loved having you in Des Moines and hope you will come again. Everyone I have talked to really enjoyed your talk, and I think the painters most of all appreciated hearing someone express so well what they, themselves, think about some of the perplexing problems.

Thank you again for taking time to write Mr.E.

Sincerely,

*Janette E.*

# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

March 1, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

As always, it was a delight to talk via Alexander Graham Bell this morning and to give you the good news that our Acquisition Committee has voted to purchase the John Marin's "Mid-Manhattan #1" at \$8,000.00 less 10% and Max Weber's "Wind Orchestra" at \$13,000.00 less 10%. Procedure here is for the Board of Trustees to ratify the action of the committee and the Board meets next on March 14. While this is a formality we must during the interim consider the paintings on reserve for us.

I could not be happier with two such important American masterpieces coming into our collection and bless you many times over for having kept the Marin until I came along.

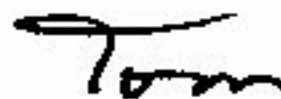
The committee asked that their appreciation be expressed to you for the \$250.00 gift for acquiring the work of an Iowa artist. This shall be done.

I can only apologize for the one letter you received from a Des Moines resident with a hope that the affirmative comments you had were sufficient to offset it.

Enclosed is the expense check and with it comes our thanks for your time and interest in coming to Des Moines.

I am anxious for my next New York visit which is scheduled now for late April.

Cordially,



Thomas S. Tibbs  
Director

TST/go  
Enc: 1

PS - I am still drooling over the 1917 Stuart Davis.

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

olympia 2-1444

March 6, 1961

Dear Edith:

Enclosed please find photographs of ten new pieces by Jack Zajac, for your consideration. These are the most recent things which Jack has done and are closely related to his small fountains. I have put them aside pending your decision.

It was good to hear from you after such a long interval, but after reading about all your lecture tours etc., I can well understand that correspondence has to take a back-seat. Speaking of travelling, do you plan to attend the AFA convention in Chicago in April? I am thinking of going there and then on to New York for a week or so.

All your paintings went out from here early last week and should be getting to New York just about now. I trust that when I get to New York in April, I may pick out a new group.

Mitzi and I send our love.

Sincerely,



Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

FL:gn

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

inform me that you  
have her paintings. I  
liked the one in the  
magazine, if you have  
it still I would  
like to know the size  
etc

I need you ago I  
bought a painting from  
you & have always loved

Printed to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 3, 1961

City Art Museum of St. Louis  
St. Louis 5, Missouri

Attn: Mr. John V. Kennealy

Dear Mr. Kennealy:

Enclosed you will find a copy of a letter we sent to Mrs. Aftergut. As yet we have had no response from her and we were wondering if you would please write to her again regarding the check that the bank returned to us.

Many thanks for your cooperation.

Sincerely yours,

ig  
enc:

Beckkeeper

LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN

JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL

350 FIFTH AVENUE  
NEW YORK 1, N.Y.  
LONGACRE 5-2424

March 3, 1961

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

When you were here last week, you stated that you wanted to be sure that certain pictures would go to the Corcoran at your death. These pictures are now owned by DG Inc. You stated that you had been advised that this could not be done by your Will.

I stated that I thought it could be worked out with your Will, while at the same time making certain that the pictures would not be included in your estate for estate tax purposes. I want to outline to you the following method which could be used to accomplish this.

DG Inc. could transfer the pictures to a newly formed corporation (which we will call here the "Corcoran Corporation"). In return, DG Inc. would receive back all of the stock of the Corcoran Corporation. Thus, Corcoran Corporation would become a wholly owned subsidiary of DG Inc. This transaction would not result in any tax whatever.

DG Inc. would issue preferred stock. This preferred stock would all go to you as a stock dividend. There would be no tax whatever on this issuance of preferred stock to you. The preferred stock would provide that on any liquidation of DG Inc., the holder of the preferred stock would receive, before any distribution is made to the common stockholders, the stock of Corcoran Corporation referred to above. It would further provide that if DG Inc. no longer owned the stock of Corcoran Corporation when DG is dissolved, the holder of the preferred stock would receive a dollar per share. (This last provision is not intended ever to take effect but is just included because provision must be made to cover the contingency of DG Inc. selling the Corcoran Corporation stock, which will never happen unless you change your mind as to giving the stock to the Corcoran Gallery.)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

I grew older and more knowledgeable and realized that the support of culture was not a national one but depended on born appreciation and money. I will go into this with you at some future time.

At the time being I am determined to spend two summer months in Newtown, Connecticut after three years of sporadic visits to my favorite spot. I am very sad that you will not be back as I had hoped before July. I had really been looking forward to the good old days when we met frequently in Connecticut. I certainly miss seeing Virginia and you and Holly. When do you intend to return to the USA, now that we have a liberal president who invites a poet to make the inaugural address and ten members of each "cultural" group to the inauguration ceremonies, including at least forty percent on the congressional red list? Didn't you think that Arthur Miller's crack was brilliant? And incidently, what do you think of your two ex-neighbors Miller and Mailer re their public sex life?

And so off to bed. Lots of love and do come home soon.

Love and Kisses,

look forward to it then.

In the meantime, thanks so much for your help and interest.

Sincerely,

*Mary*

Mary C. Black, Curator  
(Mrs. Richard Black)

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March 14, 1961

Mr. Joseph M. Reynolds  
P.O. Box 188  
Corte Madera, California

Dear Mr. Reynolds:

Thank you for your letter.

Since we restrict ourselves to the works of those artists we represent, I am sorry that we cannot help you in connection with your list of works from your collection.

However, we appreciate your getting in touch with us.

Sincerely yours,

Gratia Snider

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

**SYMBOLS**

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt at destination.

PFA054 PF128

N P TNB095 PD

TRENTON NJER 14 1145A EST

ALFRED DUCA, DOWNTOWN GALLERY

32 EAST 51 ST NYK

SINCERELY REGRET THAT I AM UNABLE TO STOP BY FOR COCKTAILS TODAY

MARY G ROEBLING.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Suite 11-60  
100 Memorial Drive  
Cambridge 42, Mass.

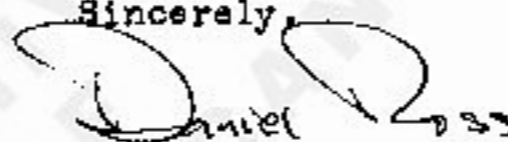
13 March 1961

Down Town Gallery  
32 East 51st Street  
New York 22, N. Y.

Gentlemen:

I am interested in obtaining a copy of a silk screen print by Ben Shahn entitled "The Scientist". I understand that you are his dealer. If you have a copy of this print available, I would appreciate information concerning its price. I would appreciate also any information, catalogues, reproductions, price lists, etc. you may have which include other works by Ben Shahn.

Sincerely,



Daniel Ross

March 13, 1961

1430 LAKE SHORE DRIVE  
CHICAGO

10

Mr. Edith Halpert  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

How nice of you to write me  
and I want you to know that  
I feel like returning to  
New York immediately just to  
see your collection of  
American Folk Art!

For several years I have  
been searching for the  
right American primitive paintings

You are offering fine the  
next time for an unusually  
low price to make up profit.

Thanks again

Sincerely  
Robert Hermann

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Mrs. Otto Madlener  
1430 Lake Shore Drive  
Chicago 10, Ill.  
Int. Folk Art  
Landscape - Hunting  
Oil #W 31 Anonymous  
Circa 1840 \$250. 3/3/61  
Fennell & Zorn

RANDOLPH-MACON WOMAN'S COLLEGE

Lynchburg, Virginia

March, 1961

WANT LIST of paintings to be acquired through the Louise J. Smith Fund and the Fine Arts Fund, as examples of museum quality become available, within our price range.

Prepared with the advice of Mr. Virgil Barker, Mr. Lloyd Goodrich, and Mr. Oliver Larkin

1. COLONIAL PORTRAIT - with strong design by unknown painter, preferred to English court portrait type by a known painter. Perhaps anonymous Dutch. De Peyster, Freake, Mason, Gibbs listers
2. FEDERAL OR LATE COLONIAL PORTRAIT - An American Copley is first choice, Stuart next (Name or historical role of the sitter is not important to us). Earl (if authenticated)
3. STILL LIFE - One example only, from either group A or B
  - A. Trompe l'oeil: Harnett (before Burpee), Peto
  - B. Peale Family: Charles Willson, Raphaelle, James
4. WASHINGTON ALLSTON
5. FOLK ART BEFORE 1860
6. GEMME - Bingham, Mount, Blythe, Woodville, Quidor (one of these)
7. AUDUBON - large print
8. TRADITIONAL INTERIOR - Thayer (small preferred), or Tenbelle
9. HOMER - Watercolor or oil. In exchange for our oil Paris Courtyard (with figure of woman), 16  $\frac{5}{8}$  x 18 inches, signed lower left: Homer Paris 67. Collections: Mrs. Charles S. Homer, Carnegie Institute, Milch Gallery, Mrs. Jacob H. Rand of Brooklyn, Macbeth Gallery. It is one the the six Paris paintings mentioned by Mr. Goodrich in his book on Homer, page 39.
10. GLACKERS - early
11. WEBER
12. FEININGER - watercolor
13. DEMUTH - watercolor
14. BARTLEY - late
15. SHERKLEH - preferably other than Williamsburg
16. BURCHFIELD
17. KUMIYOSHI
18. GRAVES
19. ONE SOCIAL COMMENT:  
Shahn or Evergood or Gwathmey
20. MACIVER

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UNITED STATES INFORMATION AGENCY  
WASHINGTON

March 10, 1961

Dear Edith,

It was good to see you again and to hear of your fabulous offer to the Corcoran. I sincerely hope it will go through. I told Murrow about it. His comment — "Amazing Woman!".

Re Robbins: There is only one listed in the State Department-USIA Register. His bio is attached. Sorry I can't solve your problem.

Best wishes from Ruth.

Cordially,

Robert Sivard  
Chief, Exhibits Division  
Information Center Service

Enclosure

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

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2700 SOUTH MAIN STREET  
BURLINGTON, IOWA

Schramm

Dear Edith

We're delighted to learn  
from Tom Latta that you  
will give his show a send-off  
on the 10th.

With the hope that you  
can spend the next evening  
with us, we are planning

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1961

Mrs. Fay Aftergut  
10015 Conway Road  
St. Louis County 24, Missouri

Dear Mrs. Aftergut:

On February 2, 1961 I wrote to you enclosing your check to the Downtown Gallery, New York City, in the amount of \$315.; as you recall, this check was given in payment of the Tseng-Tu-Ho watercolor, "White Message" at the Museum's Collector's Choice IV Exhibition. The Downtown Gallery had returned this check and requested that you make out another and send it to them.

I am enclosing a letter from the Downtown Gallery's bookkeeper which states that to date they have not received your check.

Your help in this matter will be greatly appreciated.

Very truly yours,

Scoonsant

JVK:js

Enc. 1

2

EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO 6, CALIFORNIA

I gave Kansas City a fine Stone  
Kimmer Hdd - Buddha with Naga  
(Snakes) from Caro - and paid  
the 3rd Installment on 25 Grand  
to Jms Arts' for their New Wings.  
Then several minor gifts -  
Your Karfiel to La Jolla Art Center  
and do you remember a large  
monumental Nude by Kantor?  
I got from Rehn 2 years ago -  
after being in our chests for  
a long time Dal helped

Prior to publishing information regarding sales transactions, rememberers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I will appreciate any  
suggestions that you might  
send to me.

Sincerely,  
Dana Decker

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March 9, 1961

Mr. Felix Landau  
Felix Landau Gallery  
702 N. La Cienega  
Los Angeles 36, California

Dear Felix:

Thank you for returning our material. I gather that you want to retain the paintings but I still think it would be best if everything came back and we started with a clean leaf. Besides the paintings change in price too often to bother. Meanwhile, we have arranged for the return of one of Zajac's sculpture and for the moment we are letting things ride as we are about to open a sculptures guest exhibit and will be loaded with metal during that period.

After all the traveling I have done this year, another trip is coming up this weekend. I certainly have no intention of attending the Federation meetings, particularly with a list of speakers and the activities planned. I have seen all those collections and at the moment feel that I have had enough culture to last me until next year.

I am still hoping to get out to Honolulu for my winter vacation. I turned down a beautiful opportunity in Palm Springs the other day and just have to be content that I average about 6 hours sleep. My efforts to get an assistant have brought nothing very fruitful, but I am still looking and hoping. At the moment, I am convinced that if I have no one before the Gallery closes for the summer, I just won't reopen as I can't bear myself in this new role of being on the verge of collapse and walking around with a perpetual grouch. There must be an easier way of making a living.

My best to you.

Sincerely yours,

EGH/ha

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RICHARD G. LEAHY  
SEVEN GATES FARM  
VINEYARD HAVEN, MASSACHUSETTS

March 3, 1961

The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, New York

Dear Sirs:

I am enclosing a check for \$3,000.00 to cover the purchase price of a watercolor, "Yacht" 1926, by Lyonel Feininger, as per your invoice # 9226. Since I have been billed I gather that the watercolor will be shipped to me in Gansett, Woods Hole in the near future.

I would also like to request at that time you write me a letter including as complete a provenance of this work as possible.

Sincerely yours,

*Richard G. Leahy*  
Richard G. Leahy

*Mr. Shipping label & then  
address*

March 9, 1961

Miss Edie Mittenbushler, Secretary  
The Contemporary Arts Center  
Eden Park  
Cincinnati 6, Ohio

Dear Miss Mittenbushler:

In January when Mr. John Brown was engaged as Assistant Director by the gallery, he wrote to all consignees of Shahn prints to update them on the prices then current. That of CAT'S CRADLE was increased to \$65, and has since gone up to \$75 because the edition is almost entirely depleted.

While we are prepared to take a loss of \$20 between the January figure of \$65 and the \$45 net figure which we will receive under the consignment date of February 18th, 1960, I want to make sure that you and the client feel that we should assume this responsibility. Whatever decision you make will be satisfactory with us.

May I hear from you?

Sincerely yours,

EGH:gs  
copy to:  
Mr. Lucian Walsin, Jr.

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Please !! note change of address  
old - Thomas Tarleau  
Pippen Hill, North Ave  
Westport Conn.

New  
Thell.

MR THOMAS N. TARLEAU  
9 STONY POINT ROAD  
WESTPORT, CONN.

Mrs. only

March 14, 1961

Test

Miss Mary F. Williams  
Chairman and Curator  
Department of Art  
Randolph Macon Woman's College  
Lynchburg, Virginia

Dear Miss Williams:

Thank you for your letter.

I shall be happy to see you and Mr. Fuller when you  
are in New York from March 16th to 18th. Would you  
kindly telephone for an appointment when you arrive?

Sincerely yours,

EOH:gs

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members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

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Richard Hood  
President

Mildred Dillon  
Vice-President

Florence V. Cannon  
Mrs. Philip Klein  
Elizabeth Morgan  
Mary Mullineux  
Bertha von Munchsaler  
Carl Ziegler  
Honorary Vice-Presidents

Caroline N. Murphy  
Treasurer

Hester Cunningham  
Recording Secretary

Ethel Ashton  
Dorothy W. Hutton  
Corresponding Secretary

Stella Drabkin  
Elythe Ferris  
Arthur Flory  
Abraham P. Hankins  
Bernard A. Kohn  
Samuel Maizin  
Helen Siegl  
Paul Shauh  
Benton Spruance  
Council

ACPS

AMERICAN COLOR PRINT SOCIETY

February 26, 1961

Dear Mrs. Halpert:

The Sonia Watter  
Award went, this year, to:  
Harry King, 463 Fieldcrest -  
Pittsburgh, Pa., for Shore Bird.

We feel it is  
an excellent print and want to  
tell you how much we appreciate  
you making this Award possible.

Thank you so much  
again. We wish you could get  
over to see the show.

Sincerely,  
Ethel Ashton  
(Secretary)

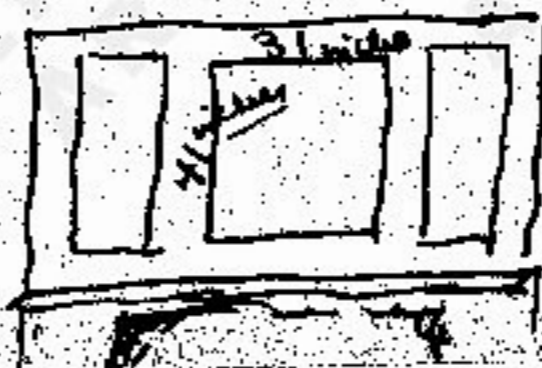
1430 LAKE SHORE DRIVE  
CHICAGO  
10

winter months. And, of course,  
the good primitive is good  
and expensive!

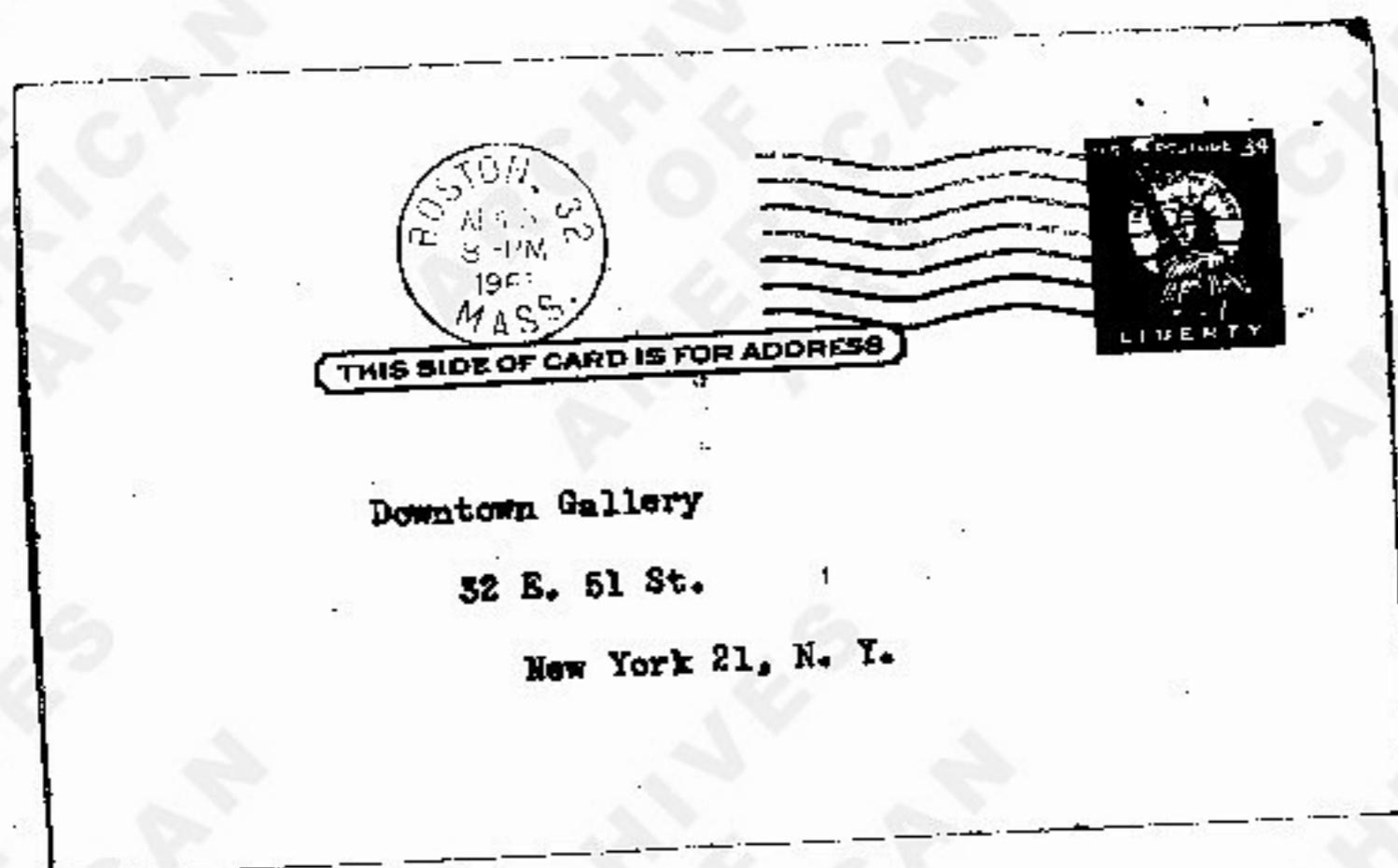
I look forward to  
meeting you when I can  
next be New York.

Cordially,  
Eugene W. Madlener  
(Mrs. Otto Madlener)

Center panel is  
31 x 41 inches



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PHILADELPHIA  
ART ALLIANCE



351 SOUTH EIGHTEENTH - PHILADELPHIA 3

February 28, 1961

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The Philadelphia Art Alliance is planning the March House Opening and Reception on Friday, March 24, 1961, from 4 until 6 o'clock, to honor William Zorach and other artists who will be showing in our galleries at that time. The others are: Margaret Wasserman Levy, Joan Miro, Joe Richards, Edward and Thelma Frazier Winter, and a five-man group - Alexander Abels, Charles Coiner, Frederick Gill, James Lueders and John Maxwell.

In order that your friends may join us, will you be kind enough to send us a list of their names and addresses, so that we may send them invitations? Please feel free to make this list as large as you wish. I should like to have it by March 8th.

I have written to Mr. Zorach, inviting him to the reception and asking him for his invitation list. As we do not have his address, I am enclosing the letter and ask that you please forward it, as soon as possible.

It is our hope that you will be able to attend, and we would appreciate hearing from you.

Sincerely yours,

James Kirk Merrick  
Executive Director

Louise H. Eldridge  
President  
Daphne Subitini  
Executive Director  
Edward Stern, Jr.  
Executive Vice-President  
William P. Wood  
Treasurer  
Theodore B. White  
Secretary  
James Kirk Merrick  
Executive Director

JKM/hg  
Encl.

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Dearest Edith - Sorry  
about the pencil  
but am in hosp.  
will be out by the  
14<sup>th</sup> and so hope  
that you'll come.  
- I want to know  
what you think?  
much love -  
XXOO - Edith.

March 11, 1961

Mr. Robert Griffing, Jr., Dir.  
Honolulu Academy of Arts  
900 S. Beretania Street  
Honolulu, T. H.

Dear Bob,

Betty Schenck has kept me informed about your state of health during several telephone calls as well as a very pleasant evening we had last Saturday when I entertained Sir John Rothenstein, who is a very cute guy. But the evening was partially ruined because among my original invitees were the Arnasons who were having dinner with the director of the Louvre, topping me considerably, as Elizabeth and Harvey made clear.

Although Betty assured me that you were improving rapidly I was very distressed with the report of your discomfort. Are you feeling better now? I hope so, and I hope that you will be coming to New York soon again.

Just to continue my competitive estate, I can tell you about getting "konked" on the head--and not by an artist mind you--during the thaw after our last snowstorm. The details I shall save for the future. In any event, I am still walking around with the remains of a concussion and feel pretty groggy and very sorry for myself. Having anticipated a trip to Honolulu and having missed it because of our mutual friend Georgie O'Keefe who changed her exhibition date from week to week messed up my entire schedule. I have reason to be sorry for myself. About two days ago some of the pictures arrived finally and the dates have actually been established. The show opens on April 10th and continues through May 6th, but I feel that I can sneak off before the end of the show and certainly the last week if I have an assistant by that time to open the following exhibition. If you think it is too late, maybe

March 11, 1961

Mr. Willard Cummings  
164 East 72nd Street  
New York, New York

Dear Bill:

This is really turning the tables. Instead of my writing to you on a pretty get well card you write to me.

As Millie no doubt advised you, I too have been ill as a result of a knock on the head. In between I have been doing a Billy Sunday all over the country with long waits between planes, etc., and have been a nervous wreck. I'm leaving this afternoon on my last of the series, and after a few days of relaxation hope to be human again.

Of course you would open your show on the very day our own exhibition preview takes place. Here I thought we were so close switching from Monday to Tuesday. Evidently this is becoming a more prevalent idea than I suspected. In any event I will certainly see your show as I am very eager to know what you have been doing. Meanwhile please get thoroughly well soon and let's go out on a joint drink.

Love,

EGH:gs

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*See  
just canvas  
wh. full*

MRS. E. IVES BARTHOLET  
"S"  
55 EAST 76TH STREET  
N. Y. 21, N. Y.  
BUTTERFIELD 8-4642

3/12/61-

Downtown galleries  
32 East 51 Street  
New York City

Dear Mrs. Halpert,  
I believe I will be  
able to send you a  
check in April for  
the Beaufort drawing  
of "Little Flower."

Sincerely  
E. Ives Bartholet

THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, N. Y.

March 9, 1961

Mr. Edwin Gilbert  
16, Rue Henri Barbusse  
Paris 5, France

Dear Gil:

I have just returned from a long lecture tour and found your letter of February 16th, which, thank God, has your return address. Do you know that this is the first time in many months when this appeared in a letter which you or Virginia wrote to me? Obviously my replies did not reach you as the French must be as bad as the Americans now in not forwarding mail to a new address. So much for that.

I was delighted to hear from you, and more delighted that I have some means of communication until you depart from Rue Henri Barbusse to Provence, Arles, Nîmes, Avignon, etc. Please use the old fashioned method of including the address in every letter you send.

So much for the slap on the wrist.

I cannot tell you how excited I am about your report in connection with THE NEW AMBASSADORS, and hope that what you quoted proves to be an understatement. When will it appear? I can't wait.

So you're boasting about the weather after we've had just about the worst winter even in my long long experience. The only comfort was that the South, and Florida in particular, had as much reason to complain as we did. This city was completely paralyzed on three different occasions, and I mean paralyzed. Nothing moved, the streets were deserted with snow many feet high in every direction. Icebergs came shooting down from the eaves. I can tell you a very funny incident I had with one of these little numbers coming down through our roof, crashing down on my office air conditioner, ricocheting and shattering the large plateglass window behind me, konking me on the head and resulting in a concussion, which after several weeks still bothers me on occasion. So everyone tells me I'm lucky that the glass did not sever my head. But I think I was unlucky to get konked. In any event this has been some winter. When David Rockefeller came in and purchased a fabulous figurehead I found last summer, I casually mentioned that he could tell his brother to forget the shelters. All Khrushchev has to do to paralyze this big city is to throw a few snowflakes from above. Otherwise there have been many other extraordinary events taking place. I hope I will remember some of them when you return - if and when. How long do you expect to remain abroad? I suppose this has to do with the publication date of your book, but I wish you would tell me.

I agree with what you say about the Rattners. As a matter of fact I haven't even sent them a postcard (nor have I received one) since they left for Paris.

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RUDOLF CALLMANN  
COUNSELOR AT LAW  
10 EAST 40th ST.  
NEW YORK 18, N.Y.  
MURRAY HILL 6-9008

March 8, 1961

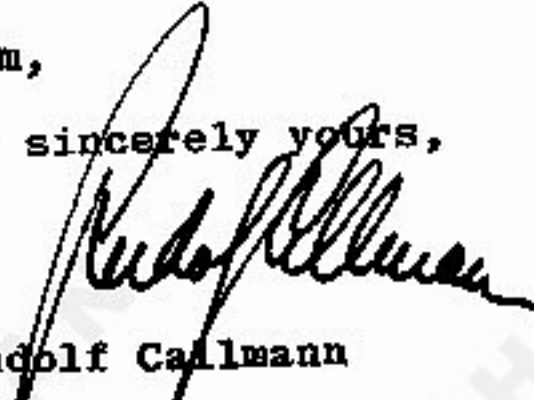
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Madam:

You will remember that I visited you together with Mr. Walter Hertz of Brussels one of the first days of February, and you will also perhaps remember that one or two years ago Mr. Hertz bought from you an early American oil on canvas entitled "View of Monroe, New York", No. 507 by Anonymous, date 19th cent., size 24 x 16 3/4. My insurance broker wants to know the price for which Mr. Hertz bought it. I would appreciate it very much if you could send me a statement on your stationary, stating the price of the picture.

Thanking you in advance, I am,

Very sincerely yours,

  
Rudolf Callmann

RC/iw

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FORM 54

CITY ART MUSEUM OF ST. LOUIS

~~INTEROFFICE~~ MEMORANDUM

Date

3/6/41

To

From

Re

Miss Ingher  
Downtown Gallery  
New York, N.Y.

Attached is a copy of  
my letter to Mrs. Wright.  
I do hope this brings  
results.

John V. Mumery

CITY ART MUSEUM OF ST. LOUIS

March 8, 1961

Mrs. Frank Eyerly  
231 Forty-second Street  
Des Moines 12, Iowa

Dear Jeanette:

You should talk about snow to a New Yorker! I believe we broke all records this year, and I personally had a very close contact with it in solid form. As a matter of fact when I received a letter today accusing me of being intoxicated when I talked at the Des Moines Art Center, I really became very much distressed. I know that I did considerable reeling during the week or so when the concussion was at its worst, and I know too that my eyes didn't focus making it impossible for me to read the text I had prepared. But I did not know that it was apparent since during my conversations I seemed to come through fairly well in response to specific questions. In any event, any mention of ice makes me feel most self-conscious. But I cheered up considerably during my last talk a few days ago when at the reception so many complimentary statements were made and were repeated at a party the following evening. I still have a couple of gentle bumps, but seem to be functioning normally enough not to evoke any questioning looks. So much for ice.

I am delighted, needless to say, that Bill Eisendrath came through. He is a dear, and has always been a charming guy. The two collections you saw, as I recall, were most exciting, and of course the City Art Museum has some wonderful material as well. I should have remembered that May is not on very good terms with the museum, and I think removed a good many of his pictures. In any event I am delighted that I could have been of service.

And I am even more delighted with the paragraph in which you say so many pleasant things about my talk. It takes some of the bad taste away, and particularly so since I have had several calls and quite a few very nice letters.

I hope you and Frank will be in New York soon. Do let me know in advance so that we can have some fun together.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

March 4, 1961

Mr. A. E. Tarlow  
37 South Second Street  
San Jose, California

Dear Mr. Tarlow:

This will acknowledge receipt of your check for \$20.00  
which we are crediting to your account.

Thank you.

Sincerely yours,

Bookkeeper

ig

*Pl miter*  
*Sorry for*

296 Suydam Street  
Brooklyn 37, New York

March 10, 1961

Downtown Gallery  
32 East 51st Street

Dear Sir,

I am inquiring to the possibility for me to show some of my work to you in the near future.

Awaiting word from you and with the kindest regards, I am

Sincerely yours,

*Joyce Pensato*  
Joyce Pensato

March 7, 1961

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Mr. Theodore Frost  
25 Burr Fenne Road  
Westport, Connecticut

Dear Mr. Frost:

In going through my follow-up folder I came across a letter addressed to you on February 17th.

I am very curious as to your decision in connection with the Zorach sculpture which you and Mrs. Frost seemed to admire and consider suitable for the purpose you had in mind. Won't you please get in touch with me?

Incidentally, we are opening an exhibition of a young artist's sculpture - Alfred Dusa. While the show opens officially on the 15th of March, it will be very nice to have you at the preview cocktail party on the preceding afternoon, March 14th, five to seven o'clock. I'll look forward to seeing you.

Sincerely yours,

*in future please  
OK go*

know whether Alan would be willing to do this and we both felt that it would be best to have a preliminary conference with Alan to explain this and the fundamental format without spending more time on details or going into figures at this time, since Alan may indicate at the outset that he is unwilling to give up his own gallery.

I told her that by following the foregoing format there would be no tax on DG Inc. when it made the transfer to NC as described above. There would also be no tax on Alan. The plan would result in DG owning three-quarters of the stock of NC and Alan owning the other one-quarter. She would not own the stock of NC directly but only through her ownership of the DG stock.

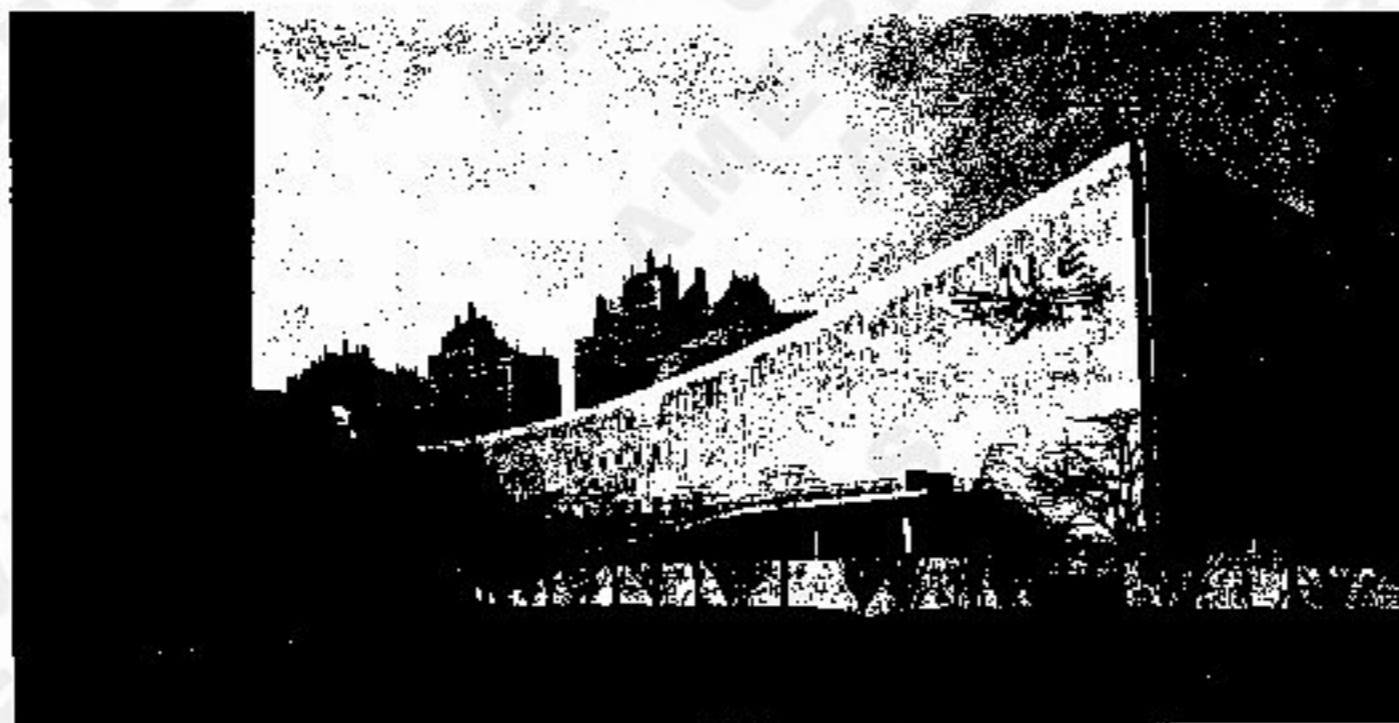
\* \* \* \*

We also discussed the question of a gift by DG to Corcoran Gallery of the permanent art collection owned by DG. EGH said that Solinger advised her that she could not make a binding gift through her Will as to this art because DG, Inc. owned it. He said that all she could do was express a desire in her Will.

I told her that I believed she could make certain through her Will that the art went as she wanted, and at the same time eliminate the art from her taxable estate. I told her I would have to see her Will and also any correspondence with Solinger about this.

EGH showed me correspondence with an accountant upstate who obtained a ruling. He had told her that she could make sure that the art went as she directed by accomplishing a spin-off. He asked IRS to rule that DG could transfer the art to a new corporation whose stock would be issued to EGH, without any taxes being incurred. IRS refused to so rule because §355 requires that both of the businesses which are to be split up must be active businesses and the application for the ruling stated that DG did not carry on any business with respect to this art, but only held it. The accountant then asked for a lesser ruling to the effect that DG could transfer the art to a new corporation, all of whose stock would be issued to DG for the transfer. In other words, the new corporation which owns the art would be a wholly owned subsidiary of DG. EGH would not own the stock of the new corporation. IRS of course said that this was alright since it is clearly permitted by §351 and no ruling is needed for that.

# National Council For U.S. Art, Inc.



MEMORANDUM on the proposed piece of sculpture, designed by Ezio Martinelli, for the East Wall of the General Assembly Building, United Nations, New York.

## SITE:

The site chosen by Mr. Hammarjskold is undoubtedly the most important location for a piece of sculpture within the grounds of the United Nations. It overlooks the East River, is visible both from the Franklin D. Roosevelt Drive and the gardens east of the building and can easily be seen from the Delegates Lounge and Dining Room. Mr. Martinelli's new, simplified design met with complete approval both by the Secretary-General and Mr. Wallace Harrison. To determine the fullscale size of the sculpture and its position on the wall, a transparency was made from the model and this image was then projected on the limestone wall at night.

## SPECIFICATIONS:

By this method it was determined that the completed work, to be effective at such a height (40 feet), must be 30 feet in length and 17 feet high. By moving the machine it was possible to find the most advantageous location for it on the wall.

The engineering considerations such as weight, rigidity, wind resistance, etc., were carefully studied, with the help of experts from the Aluminum Company of America. Aluminum has the advantage of strength, lightness and, when anodized, can take on the appearance of gold, copper, or silver. Alcoa has not only given the Council the benefit of its research, but has indicated that it would contribute the necessary material for fabrication.

Prior to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

22 Charles Street  
New York 14, N. Y.  
March 13, 1961

Dalzell Hatfield Galleries  
Ambassador Hotel  
Los Angeles, California

Gentlemen:

Recently I noticed your advertisement in "Pictures on Exhibit" accompanied by a photograph of Lehmbruck's "Inclining Head".

Since I am most interested in acquiring a work by Lehmbruck would you be good enough to send me the price of this piece, its size, etc. Do you have any other works by him?

Thank you very much.

Sincerely yours,

Gratia Snider

OFFICE OF THE  
DIRECTOR

*State University of Iowa*

SCHOOL OF FINE ARTS AND  
IOWA MEMORIAL UNION

*Iowa City, Iowa*

March 9, 1961

Mrs. Edith Halpert  
Downtown Art Gallery  
32 East 51st Street  
New York, New York

My dear Mrs. Halpert:

I will have a little money to buy a picture or two and I am turning to you for assistance in this matter.

Our Twenty-Third Annual Fine Arts Festival is dated June 12 to August 9 inclusive. Our major art exhibition will simply be a gathering together of works of art owned by Iowans, both private and public, and exhibited in our newly refurbished exhibition gallery in the Art Building. There will be no sales involved in this exhibition.

Therefore I am wondering if I could not arrange to have a half-dozen or so pictures sent to me for exhibition in the Main Lounge of the Iowa Memorial Union, with an understanding that we would be reviewing these for possible purchase.

I would be glad indeed to discuss this with you by correspondence, and to have your advice as to what artists should be represented and what paintings. I would need to know the amount of money involved in possible purchases.

In addition to this request there is a very keen interest in having a Utrillo painting in our collection, and I wonder whether you could use your good offices to have a Utrillo or two sent to me for the period of the Festival. I could not guarantee purchase of the Utrillo because I might feel compelled to buy two or even three from the paintings from your gallery. But I think some special money might be available for the purchase of the Utrillo and of course I should be very happy to have one owned by the University.

If you think best just send me the name of whoever handles Utrillo and I will correspond directly. If, however, it should be possible, and even desirable for you to handle this for me I should like to follow that course.

Sincerely yours,

*Earl E. Harper*

EEH:jj

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OFFICE OF  
CHIEF COUNSEL

CC:TC:JTR

U.S. TREASURY DEPARTMENT  
INTERNAL REVENUE SERVICE  
WASHINGTON 25, D.C.

MAR 11 1963

Ralph F. Colin, Esq.  
Art Dealers Association of  
America, Inc.  
575 Madison Avenue  
New York 22, New York

In re: Hilla Rebay  
Docket Nos. 94715, 95326

Dear Mr. Colin:

Assistant Regional Counsel Gallagher of our Newark office has informed us of the assistance furnished that office by the Art Dealers Association of America, Inc. in the trial of the above cases.

The testimony on behalf of the Government of the three expert witnesses who are members of your organization was largely attributable to the Court's sustaining the valuations of the art objects contended for by the Government. Mr. Eugene Thaw, Mrs. Edith Gregor Halpert, and Mr. Dan R. Johnson made excellent witness as shown by the Tax Court's opinion.

We greatly appreciate the roles of these expert witnesses in attempting to ensure a fair valuation in the art appraisals. Please express to these witnesses our appreciation for their voluntary assistance in the trial of the above cases.

Very truly yours,

*Crane C. Hauser*  
Crane C. Hauser  
Chief Counsel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID A. WINGATE · 350 FIFTH AVENUE · NEW YORK 1, N. Y.

March 3, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

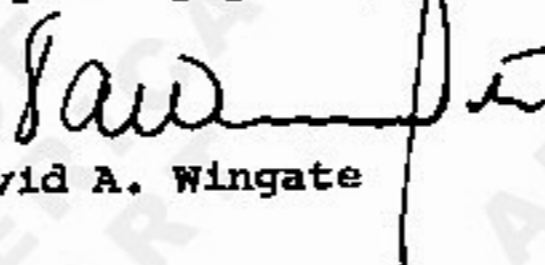
Composition Farmscape #3

Dear Mrs. Halpert:

I have discussed this matter with our accountant and the earliest date we can fix for the option of returning the painting is December 31, 1963.

I enclose a letter addressed to you which I will appreciate your signing and returning. Upon its receipt we will make immediate arrangements to pay your bill.

Very truly yours,

  
David A. Wingate

DAW/rc

Enc.

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#### CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. F. MARSHALL, PRESIDENT

ST-1201 (4-60)

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA028 SYB378

1961 MAR 3 AM 11 06

SY RHA171 PD AR ROCHESTER NY 3 1044A EST

MRS EDITH HALPERT, DOWN TOWN GALLERY

32 EAST 51 ST NYK

CAN YOU HELP US AGAIN TO REACH ABRAHAM RATTNER PLEASE WIRE

COLLECT HIS PRESENT ADDRESS IF NOW IN THIS COUNTRY

GERTRUDE H MOORE MEMORIAL ART GALLERY.

↓  
wire collect now  
Paris -  
can we do anything?

108 West 14th Street  
New York, N.Y.  
March 9, 1961

Mrs. Edith Halpert,  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

For the past twenty years I have been associated with the "art world" through my own paintings and by teaching art.

Since I plan to give up teaching, I am interested in working in a major gallery, such as yours (Part-time, if possible)

Would you kindly let me know whether there will be an opening in any capacity in the near future?

May I anticipate an early interview at which time we will be able to go into details more fully? Thank you.

Sincerely yours,

Lillian Paley

Pl. note  
Garry Ho

THEODORE FROST  
BURR FARMS ROAD  
WESTPORT, CONN.

3-9-61

Dear Mrs. Halpert:

We are both very enthusiastic about the Gorach sculpture. On reflection we have decided that the cost of this particular piece is at least twice what we should allocate for the outdoor position we have in mind.

We will try our best to be in the City for the exhibition on March 15th.

We are very serious in our efforts to find a suitable sculpture that can be acquired within the general financial limitations that we have set at this time.

Yours,  
Theo. Frost

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*EpP*

March 9, 1961

Mrs. Fred Friendly  
4614 Fieldstone Road  
Riverdale, New York

Dear Mrs. Friendly:

We are very pleased to give you the current insurance valuation on the painting by Ben Shahn. This appears below.

WHEN THE SAINTS 1956 tempera 30x53" \$ 6500.00

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1961

Mrs. E. Ives Bartholet  
55 East 76th Street, Apt 8  
New York, New York

Dear Mrs. Bartholet:

I should be most grateful if you would be good enough to return the Shahn drawing which you have had for a very extensive period.

I do not mean to pressure you, but we have too few drawings on hand to have anything out for so long a period. Many thanks for your cooperation.

Sincerely yours,

EGH:gs

We have asked this fine committee to do everything they can to make the coming show the best we have ever had. They will be investigating and studying the work of new and established American painters and sculptors, visiting galleries and studios -- and they will be glad to discuss with you the work of these artists. They will try to answer your questions; they will make suggestions for entries, if you wish; they will even help you pick out a work to be entered in your name. They will have photographs, and they will have the cooperation of galleries and the artists themselves. They can be especially helpful to members who haven't had the time or travel-opportunity to get around the galleries and studios themselves.

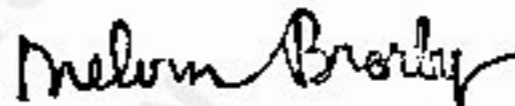
An entry card is enclosed with this letter. Each member, as you know, has the privilege of entering a painting or a piece of sculpture of contemporary American art. The price this year can be up to \$4,000 retail. There are many fine artists available within this range, always exciting new ones coming along. The main ingredient of a really successful show must be, as always, your own serious and thoughtful effort to find a work that you think is really good -- to prove your own skill and the Society's maturity. We are 22 years old, you know.

All cards should be received by April 14th.

I wish I could offer door prizes for the best entries!

Will you help?

Cordially,



Melvin Brorby  
President

MB:pnp

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# PERSONAL DATA SHEET

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## General Details

Name: Hulda Whipple Curl  
Birthplace: North Wilmington, Massachusetts  
Present Address: Walker Art Center, 1710 Lyndale Avenue South, Minneapolis 3, Minnesota

Telephone: FEderal 6 0301  
Age: 35, October 1, 1960  
Marital Status: Single  
Health: Excellent

## Education and Degrees

University of Minnesota: Graduate School, Art History, 1960 - School of Architecture, Winter and Spring Quarters, 1955.  
Bennington College: A.B. Degree in Art (painting), June, 1947; national standing on objective tests: 96.1%; General Culture Test, National Sophomore Testing Program: highest mark recorded on national report, 1945.  
Wilmington Public Schools: graduated, salutatorian, from High School, June, 1942.

## Experience

- 11 years - Walker Art Center, Minneapolis, Minnesota, 1949 - . Director, Sales and Rental Program, 1957 - ; annual sales total risen from \$1,500 to over \$35,000, highest in country; participating artists have received over \$100,000; operated for two years under two \$10,000 grants from Rockefeller Foundation; program now financially self-sufficient. Assistant Curator in charge of regional art, 1951 - ; selection, catalogs and management of six one-man exhibitions a year; jury selection, catalogs and management of competitive biennial exhibition covering six Upper Midwest states and three Canadian provinces. Staff Representative, Collectors Club of Minnesota, 1957 - ; membership grown from 80 to 250; selection and management of annual members' exhibition and annual Art Fair of over 500 works chosen from stock of New York dealers; organization of lecture and discussion program. Registrar, 1949 - 1951; responsible for security of all works of art in building.
- 1 year - Toledo Museum of Art, Toledo, Ohio, 1948 - 1949. Educational assistant; two to four tours and lectures a day; teaching of six weeks training program for Junior League docents; exhibition installation.
- 1 year - Addison Gallery of American Art, Andover, Massachusetts, 1947 - 1948 and summer, 1949. Research assistant.
- 4 years - Bennington College, 1943 - 1947, waitress. Winter Period employment: Fogg Museum of Art, Harvard University, Cambridge, Massachusetts, January - March, 1947, part-time general assistant to registrar. New York Legislative Service, New York, N.Y., January - March, 1946, clerical work. American Cystoscope Makers, New York, N.Y., January - March, 1945, preparing precision lenses. Harvard Observatory, Cambridge, Massachusetts, January - March, 1944, assistant to Pickering Memorial Astronomer.
- 1 year - Factory Mutual Insurance Companies, Boston, Massachusetts, 1942 - 1943, clerical assistant and draftsman.

## Languages

Fair reading knowledge of French.

## Organizations

Artists Equity Association, 1961 - .  
Minnesota State Art Society, 1952 - 1960, member of Board of Directors appointed by Governor.  
Center Arts Council, 1952 - 1960.  
7th Ward (Minneapolis) Democratic-Farmer-Labor Club, 1952 - ; Ward Chairwoman, 1954; Co-Chairman, Volunteers for Stevenson, 1952.  
Bennington College: House Chairman, 1946; art representative, Student Educational Policies Committee, 1946; staff member, student literary magazine, 1946.

References - see separate attached sheet.

March 11, 1961

Mrs. Joseph Gersten  
School of Fine & Applied Arts  
Boston University  
Boston 15, Massachusetts

Dear Isabelle,

It was good to hear from you and I certainly regret that I saw so little of you during my recent visit in Boston--God help me.

I hope sincerely that you will be "one of our committee" to call and to discuss the matter of the exhibition sponsored by the 'Friends of Art'. Of course I shall cooperate with you.

Although we are getting awfully low in inventory as you probably know, also we do not work on a split commission. As a matter of fact, we have been sending nothing anywhere in the past year or two as the old boys are not producing and we cannot meet our obligations to museums, etc. We can arrange, as formerly, to allow ten percent which is the top for the most worthy cause. However, in many instances, the institutions raise the price as our policy of keeping the figures down to a minimum make this perfectly logical. If you were to include folk art the commission would be much larger as I own the objects and the artists have been dead a long, long time and will not express indignation. In any event, let me know when you (I hope) or any other member of the committee is planning to call so that I can arrange to be here.

With affectionate regards, I am

Sincerely yours,

BGH/ta

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March 11, 1961

Mr. Earle Grant  
2922 Nichols Street  
San Diego 6, California

Dear Earle,

When I returned from a series of lecture trips, I found your letter. This explains this late reply.

So, who is not working for Uncle Sam? And now our new President urges that we do more for the U.S.A. As far as I'm concerned I am all ready for the "great sacrifices". This is apropos of the request for an appraisal on the Breinin which you want to postpone. Whenever you would like to have it sent to you, you know I'll be delighted to cooperate. I am very much impressed with your generosity spreading from Missouri to California or vice versa. I really think it is wonderful and I think Americans have proven that the U.S.A. is really a land of culture. I made a great issue of this during my stay in Moscow and really floored a lot of the VIP's when I explained how our museums were maintained and sustained, and how many millions of visitors are clocked-off at museums throughout the country. And what is equally creditable is the fact that so many of the younger generation are also buying and giving.

I was greatly amused with your story about the Breinin. How respectable can you get?

Your last paragraph however, made me very sad. Not only because I missed seeing you in Flin but the fact that he has angina. I hope he is taking good care of himself and that your beautiful home and climate will effect a quick cure.

I was planning to surprise you by popping up in San Diego en route to Honolulu but my plans were changed for me like yours and I am still hanging around New York between

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March 13 1961

16, RUE HENRI BARBUSSE, V<sup>e</sup>

Paris

Dear Edith:

It was a welcome delight to see your letter, written upon returning from your lecture tour. About my address: each envelope has always had typed upon it the return address, and you have written several letters to us here at the above address since last September. I attribute ~~all~~ this to your lack of efficient ~~help~~ <sup>mail delivery</sup>, this is not the efficiency Halpert I used to know, for no one else in America has lost my address, and mail continues to come in. At any rate, please note for your files that we are at the ~~the~~ above address, and mail will always reach us here. We are only going away for a week during the Easter holidays, because too many American friends are arriving in Paris, and since we do wish to see them, we are staying around, except for a tour to see the prehistoric paintings in the caves at Lescaux. *Also AVIGNON, ARLES etc.*

We will be gone for July and August, and you can even make note of the summer address in advance:

Villa des Violettes,  
Cap D'Ail,  
(A.M.) France

This is on the Cote d'Azur, a mile from Monte Carlo.

The nasty winter weather of New York is now over I trust, but your catastrophe with the ice crashing onto ~~votre~~ <sup>your</sup> tête, is too horrid, and incredible; why do these things happen to only the wonderful people?

We've given up trying to figure out Esther Rattner; we saw them for dinner recently. I think she is mad for real estate; I also think she is the penultimate Yenta of all time, and I can't comprehend how a sweet gentle man like Rattner can tolerate it.

All the trees of Paris are greening, and daffodils and crocuses are in full flourish. I sat outside at the Café Select several mornings this week and now have a splendid tan that conceals my delicate and dubious health which has resulted from the intense work on THE NEW AMBASSADORS (coming out this fall).

Went to the opening at the Flinker Gallery on the rue de Bac for the American painter Paul Jenkins, which was an enormous success: he is almost sold out after only four days. Jim Jones wrote the preface to the catalogue. Incidentally Emily Genauer, I note, has really begun to chop up the abstract expressionist movement with a finely honed axe. Art, French-wise, here in Paris, continues to be essentially figurative and umbilically tied to the past; however, I don't feel you are right about art here being for the few rich. Art in France, for better or worse, is notable for one thing: it is not a peripheral activity, it is part of the social and economic fabric of the nation. The giant art posters still predominate at street corners, and the small posters are seen everywhere in Paris, at every cafe, at every little Bourgeoise shop; on the French TV

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Mr. David Aronson

page 2

March 7, 1961

painting on loan for a period to add to your small collection for the students to study. There is a possibility that the painting may be presented to the University at some future time if the matter is handled with diplomacy. I shall do all I can at this end, but it is far more important to have the thought percolated in the Boston kettle. Savvy?

Thanks again, and best regards.

Sincerely yours,

EOH:gs

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# Harlem Book Company, Inc.

221 FOURTH AVENUE, NEW YORK 3, N. Y.

GRAMERCY 7-8886



Distributors for  
TUDOR PUBLISHING COMPANY  
AND PUBLISHERS' SURPLUS STOCK

March 14, 1961

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am afraid that I did not give you sufficient information regarding the Georgia O'Keeffe prints when I spoke to you a few weeks ago. Actually, it is not absolutely necessary that we have the original paintings. While it will be more expensive to do so, we can make very good reproductions from the material we have.

We issue a series of color prints which we distribute through book and department stores. In addition, we are able from time to time to advertise some of our prints in Family Circle Magazine which has a circulation of over 6,000,000 copies. In conjunction with the ad, the magazine runs a paragraph or two of editorial background material on the artist. This is invaluable publicity. We can get the O'Keeffe prints listed in the May issue but must have final word by tomorrow, March 15th. We pay a nominal reproduction fee, in this case it would be 400 for the 4 we selected. Since the issue almost coincides with your planned showing of Mrs. O'Keeffe's work, it cannot but be of immense practical and educational value.

I would very much appreciate if you could phone me so we can work out the details.

Sincerely yours,

HARLEM BOOK COMPANY, INC.

*Norman Blaustein*  
Norman Blaustein

MB:ee

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March 9, 1961

Mrs. Lewis Foster, Chairman  
Rental-Sales Committee  
Wichita Art Museum Members, Inc.  
619 Stackman Drive  
Wichita, Kansas

Dear Mrs. Foster:

I am so sorry to be late in answering your letter, but I have been away for some time, and have just returned to the gallery. On my return I found your letter addressed to Mr. Bell who is no longer with us.

The Dove estate has recently increased the prices of all the watercolors and we have nothing comparable to ALONG THE SHORE in that range. If you would like to have several others sent to you, possibly two or three, the current figure will be from \$300 to \$400. Please let us know.

When you return the consignments in May we will try to replace the Ben Shahn at that time. Because of the tremendous interest in the work of our artists we are not in a favorable position to send any material out for any length of time. The new arrangements we have made with museums throughout the country is limited to the two annual shows or a single one held for the benefit of "The Friends of \_\_\_\_\_ Museum" and covering a limited period of one month in each instance. The rental arrangement is becoming prevalent only in relation to the work of local and younger artists who have a much larger inventory and who find it very profitable to have the opportunity of appearing in the museum exhibitions and/or rental galleries as well as in having their work on display in private homes. I am sure you will understand the situation in this very active artist's market, with the tremendous numbers of demands made on the galleries who represent the "masters" in the field.

Please let us know your wishes in the matter.

Sincerely yours,

EGH:gs

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on a much-delayed visit  
that weekend from Town.  
The Krundeniers (he being  
our new and promising  
Art Center president) will  
come and I shall try  
for Nancy and Frank  
Seiberling.

If you are on a limited  
travel budget, we can put  
you on a train or plane  
the next morning for Chicago  
or elsewhere.

Don't write - we'll be  
at the Plaza by Feb 1st  
and "around" for a  
week or more.

Jim joins in greeting  
Sincerely  
Sally

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Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

March 14, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

We observe that you are currently exhibiting new work by Alfred Ducca. Although the enclosed tear sheets from our last New England exhibition carry no reference to his new technique, we trust that you may nonetheless find them of value.

Sincerely,

Anne L. Jenks  
Curatorial Assistant

at the Metropolitan Boston Arts Center

ALgonquin 4-0814



# Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

March 3, 1961

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 St.  
New York, N.Y.

Dear Mrs. Halpert:

The Friends of Art committee for art scholarships at Boston University is once again organizing a comprehensive exhibition and sale of paintings, sculpture and graphic arts to be offered to the general public from May 12 through May 14, at the Boston University Art Gallery, 857 Commonwealth Avenue, Boston. The proceeds of this enterprise are to be used for the benefit of those talented students who deserve this aid.

We are asking collectors, galleries and artists to cooperate with us in this undertaking. The general plan at this time is to borrow works of art from each gallery to be sold on a split commission basis with the gallery.

We feel that, in the short period of five years, Boston University Division of Art is making itself felt as a very necessary and vital institution for training artists at a college level. We ask you to consider this project as one of extreme worthiness.

The committee is very anxious for any comments or suggestions which you would care to make for the success of this venture. Shortly, one of our committee will call to discuss this matter further with you.

Sincerely yours,

Mrs. Joseph Gersten  
Chairman

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16. RUE HENRI BARBUSSE. V'

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hours are devoted to the coverage of all the new art shows and to the newest exhibitions at the museums; likewise the newspapers give fantastic coverage every day. Young and old alike here, are not only buying paintings but take art as part of their way of life. Most of the art ain't too good, but art as a way of life is germane to the structure of the society. I will never know, even after this long stay here, how the city can support the thousands of little book stores, art galleries and artist supply shops. The artist here is still a natural and accepted figure in all sectors of the city, and you see painters, carrying their canvases, sitting down for coffee at not only all the Left Bank cafes, but everywhere on the Right Bank, too. It is made easy for them. They can drop in at a cafe, bring their own bread or croissants, and simply order coffee, and then sit there for ten hours if they choose. This is something which I cannot help admiring. At the Montparnasse studio of our French friend Gerard Singer, we went to a little party, at which Gerard showed not his paintings which are really first-rate, but those of two American painters who are friends of his. I found this extremely heartwarming, even though the American canvases were strident with the un-human and uncommunicable mysteries of abstract expressionism. All this in a city where the car traffic rises and roars daily and where the streets cannot accomodate the demands for parking, alas and alack; it is happening to all the great capitols of Europe. C'est dommage. But at least Paris, unlike the other cities, still goes on with its leisurely safe life and still re-plants trees killed by carbon monoxide. The modern metropolis is truly the monster of this age, but if one lives, rather than tours in Paris, one is struck by the persistence of the French to go on blindly with their good institutions.

I think your proposed trip to Hawaii sounds fine indeed, and I can see how restful as well as stimulating it can be for you. Certainly it will be more tranquil than the Cote d'Azur, though we wish you'd come down to see us; we are going to the Riviera, despite the hordes, because the weather is sunny and at least Holly can be on the beach all day. Art Buchwald is going to be there and Holly plays with his children, which will make it good for her; also, since she speaks such flawless Parisian French, she can now play with the French children at Cap D'Ail. I'm staying on to arrange for the different European rights to THE NEW AMBASSADORS, which I hope will be translated into French, etc., Native Stone was just bought for paperback publication in England. And there is the matter of the film sale which we hope will happen to THE NEW AMBASSADORS, and for which I would like to be on hand, IF it happens.

The Kennedy menage is certainly refreshing after the IKE era of non-intellectualism, and should certainly have a salient effect on the climate in which painters and writers can now function. I received a note from Norm Mailer in which he said all goes well, but I fear that Norm who is maschuga anyway, is doing everything except what he should be doing: writing a novel. All this activity of his is his way of justifying his long fear of not being able to transcend his first



Boston University

CHARLES RIVER CAMPUS • 837 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

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Dear Edith,

Everything O.K. for  
Saturday evening. My wife and  
I, Sybil & Steve Stone will  
all be there and look forward  
to seeing you.  
Hope you will join us  
all for the big day Sunday.  
Best to you -

David  
Aronson

March 14, 1961

Mrs. Richard Black, Curator  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mary:

I am sure that I can not give you any more information about the Dorr or Clyde families nor their combined sex life. All I know is "pitchers". However I did feel that my little girl looked very much like an Ammi Phillips, but as you know, I do not change any of the original attributions but let others do that subsequently.

If Williamsburg is interested I would possibly make the switch from the Cooperstown girl to the Sheffield for my own collection and let you have your choice.

Yes, we have in our collection a marvellous head of Abraham Lincoln which you may have seen when you were last at the gallery. This rests on a strange form. The latter suggests the use of the overall carving as a form for a theatrical costumer. In any event as soon as I obtain a copy of the photograph I shall send it to you with complete information. Naturally you may have it for your exhibition when you desire. On the other hand if you prefer to wait until you see it in the flesh or wood I won't bother sending you a print. Do let me know.

I look forward to your coming visit. Best regards.

Sincerely yours,

EGH:gn

For over the mantel in our  
Hot Springs, Virginia house.

Although I have several  
paintings there — none are  
important enough for

a very important spot.

I don't know why it is

so hard for me to find

what I want — Except

that I feel it unwise

to spend a lot of money

for a painting for a

house which is closed

and very cold during the

March 1, 1961

Mr. Boris Mirski  
166 Newbury Street  
Boston, Massachusetts

Dear Boris:

Enclosed you will find the material we wish to use for our catalogue. Would you be good enough to check it for us and send it back by return mail as we are holding up the printer.

You will note that we are not using any borrowed material as Edith wishes to have only those sculptures which are for sale. Would you also let us have DATES. Please check the biographical notes & especially the Awards and the Ford Foundation grant. Is there a date on the Boston Museum painting award?

We would also appreciate getting glossy prints of the items included in the exhibition - for the press.

I look forward to seeing you soon. Every time I look at my beautiful comb, I think of you. Regards from us all.

Sincerely,

Mrs. Harry Baum

NORBERT HEERMANN  
WOODSTOCK, NEW YORK

75 Paul, 19<sup>th</sup>  
30 grapes, Penns + again - litho  
Feb. 28 '61

Dear Mrs. Halpert.

Mrs. Richards has  
decided to accept your  
offer of \$125<sup>00</sup> for the  
two Kuniyoshi Citrus.

But she would  
like the return of the  
two frames.

3 Are you coming to Calif.  
or Mexico this year?  
EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO 6, CALIFORNIA  
me get rid of Her to Pasadena  
by painting a chiffon drapery  
over her exposed sex. The  
Board was afraid to accept  
the painting, as was. We were  
planning to see you in April as  
we were booked on "Humboldt"  
from Los Angeles for Sweden  
with 2 nights in New York but  
Pia's Doctor says "No" - He has  
Angina! and I do not feel  
say enough for Europe, either.  
Much Love - Earle

IRVING F. BURTON, M. D.  
26812 YORK ROAD  
HUNTINGTON WOODS, MICHIGAN

March 1

Dear Edith,

I'm sorry we are so late in replying. I've been sick — nothing too serious — but enough to throw us off schedule — along with the three kids taking their turns in bed! We both bow to your superior wisdom — the only way for us to buy is to come in and see a painting by an artist who

March 1, 1961

Miss Phyllis Patterson  
Department of Painting and Sculpture  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago 3, Illinois

Dear Miss Patterson:

Thank you for your letter, and I shall be happy to help you all I can with a title for the Marin watercolor.

If the back could be opened, the title might be found on the back of the watercolor itself. Or could you kindly send me a photograph? Unfortunately I have no clue from the information in your letter, but a photograph would help immensely.

Sincerely yours,

John Marin, Jr.

JM:gs

M. A. LIPSCHULTZ  
214 SOUTH CLINTON STREET  
CHICAGO 6, ILL.

March 13, 1961  
(Dict. March 10th)

Miss Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, N. York

Dear Miss Halpert:

I am very sorry that unexpectedly I had to return to Chicago Thursday evening and did not get in to see you today as I had promised you.

I very much enjoyed our discussion. I feel that I learned much from you. In this connection I am enclosing one of the brochures on the exhibit which I recently assembled and on which you voiced your comments.

I am very much interested in the Ben Shahn, "From That Day On". I was, of course, anxious to see the other works of this series before talking further with you.

I hope to be back in New York within the next several weeks and will make it a point to come in to discuss this with you further at that time.

Very truly yours,

*M. A. Lipschultz*

M. A. Lipschultz

MAL:gt

Al Tarlow

March 1 1961

Mrs. E. S. Halpert  
32 East 51<sup>st</sup> Street  
New York 22 New York

Pls acknowledge  
with credit  
acc

Dear Mrs. Halpert:

Without going into a myriad  
excuses, suffice it to say that I was terribly  
busy working seven days a week since the  
middle of November and under compulsion I was  
neglecting too many things, of which yours is important  
to me.

In your letter of December 28, 1960, you  
categorized the range in items, and partially in  
price. It is my desire to have a Ben Shahn  
painting, but I question such an aspiration. From  
now on I shall make frequent additions  
to my account with you, and, when it assumes  
more stability, we shall further discuss this.

Meanwhile, I do want to thank you for  
your cooperation and understanding.

Sincerely,  
A. E. Tarlow.

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March 14, 1961

Mr. Earl E. Harper  
School of Fine Arts and Iowa  
Memorial Union  
State University of Iowa  
Iowa City, Iowa

Dear Mr. Harper:

It was good to hear from you.

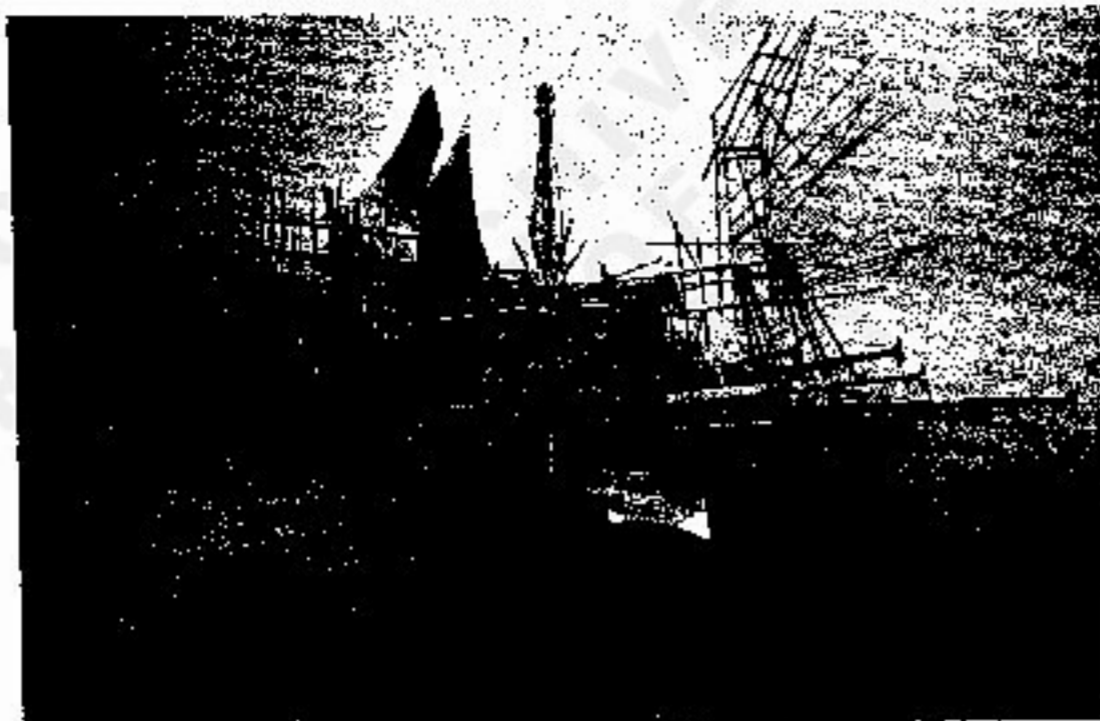
Indeed I shall be very pleased as always to cooperate with you. You may depend on obtaining from us six outstanding paintings for your Main Lounge. Within a few days I shall assemble photographs as suggestions. Meanwhile I plan to do a bit of reconnoitering in connection with the Utrillo matter. This is not the most ideal time since one of his paintings brought a tremendous price at the Barbara Church auction held in January of this year - \$52,000.00, although several of the others in the same sale brought much much lower figures.

And so you will hear from me very shortly. My very best regards.

Sincerely yours,

EGH:gs

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#### INSTALLATION:

The installation will be supervised by the engineering staff of the United Nations. This installation will involve considerable expense as a double scaffold, in and outside the building will have to be erected, additional steel supports welded to existing structural members, etc. The installation represents a large part of the total cost which has been estimated at about \$35,000.

#### FINANCING:

At present the Council has on hand \$5,000, left from the original contributions made in 1954-56. A few members of the Council have already pledged contributions amounting to \$18,000, leaving \$12,000 to be raised. All contributions are deductible for income tax purposes to the extent permitted by law. Checks should be made payable to the National Council for U.S. Art Inc., and forwarded to:

Henry Billings, Sec.  
One West 72 Street  
New York 23, N. Y.

Friends of contemporary American sculpture and those who wish to help make the United Nations a center of great distinction culturally as well as politically, are earnestly invited to contribute.

#### OFFICERS

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New York  
Vice President  
Nathaniel Saltonstall  
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# Country Art Gallery

WESTBURY, LONG ISLAND

EDGEMOOD 3-0303

MRS. DOUGLAS A. MCCRARY  
MRS. CHARLES S. PAYSON  
MRS. EDWARD L. WATSON

March 2, 1961

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Indeed I did not know, when I wrote to you, that Max Weber was ill. I am so sorry to hear it and quite agree with you that he is probably not in the mood at this time for any excitement, despite the fact that there are so many people out here who would like to show their affection for him.

It is one of the phenomena of the growth of Long Island - a phenomenon very little realized by artists themselves - that people living out here are becoming as isolated from New York City as if they lived in Chatham, Pa. or Brewster, N. Y. For most people, a trip to New York to see fine paintings has become a nightmare of crowded trains, non-existent taxi cabs, devastating traffic conditions, and hard-to-get maids or baby sitters ticking away like solid gold meters.

In these circumstances, the Country Art Gallery has found itself trying to fill many needs and to be many things at once - part museum, part gallery, part educational institution, part art school. It was in the role of "part museum" that we wished to do something for Mr. Weber.

CHW:ed

Sincerely,



Clarissa H. Watson

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RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

March 11, 1961

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. Fifth-first Street  
New York 22, New York

Dear Mrs. Halpert:

I plan to be in New York March 16-18 with Mr. Robert S. Fuller of this department to select a loan exhibition of about twenty paintings for our 50th Annual Exhibition, on view April 28-June 5, 1961.

This anniversary exhibition is planned around our "Want List" for American painters whom we hope to see represented in the college collection by purchase through the Louise J. Smith Fund and the Fine Arts Fund in the next ten or fifteen years, as examples within our price range become available.

Our Want List has been made out with the aid of Mr. Lloyd Goodrich, Mr. Oliver Larkin, and Mr. Virgil Barker.

I hope you will be willing to lend to our 50th Annual one or more paintings such as we wish to add to our collection in the next few years.

When in New York, I shall get in touch with you.

Sincerely yours,

*Mary F. Williams*

Mary F. Williams  
Chairman and Curator

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F. Norfolk Museum

February 27, 1961

Mr. Henry Bryan Caldwell, Director  
Yarmouth and Hague  
Norfolk, Virginia

Dear Mr. Caldwell:

On February 14th we sent you two photographs of  
paintings by Charles Wheeler, COMPOSITION AROUND  
WHITE and ON A CONNECTICUT THEME.

Would you be kind enough to return them to us at  
your early convenience, since we need them for  
our records.

Sincerely yours,

Gratia Snider

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March 13, 1961

Miss Joyce Pensato  
296 Suydam Street  
Brooklyn 37, N. Y.

Dear Miss Pensato:

Thank you for your letter.

After thirty-odd years of promoting young artists, we decided some time ago to reduce our roster to the painters and sculptors who joined the gallery before 1930. Their names are printed below.

Now that there are about three hundred galleries in New York, we feel that there are infinite opportunities for newcomers, and I would suggest that you communicate with the newer galleries.

Sincerely yours,

Gratia Snider

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

February 27, 1961

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith,


It is very kind of you to offer your cooperation. I will be writing you later and hope to see you soon while I'm on my leave doing research on Audubon's original paintings and drawings.

Enclosed is a clipping about Mrs. Wehr. I'm sorry my letter was so brief. I was on my way to Chicago and at that time knew very little about the cause of her death. Actually she had been in the hospital for almost two months with fluid in her lungs. She told us that she would get better and we thought she would. I have heard in the past few days that she had cancer of the lungs.

I felt as close to her as I feel to any of my oldest friends. She had done a great deal for the Art Center, but she did most by being herself. She was a refreshing, strong personality.

Hope to see you soon.

Sincerely yours,



Edward H. Dwight  
Director

EHD/tw

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

February 27, 1961

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith,

I am very sorry to give you the sad news that Mrs. Wehr died Sunday morning. We are planning an exhibition in her memory to be held in September and I will write you about it later.

With warmest regards.

Sincerely yours,

*Edward*

Edward H. Dwight  
Director tw.

EHD/tw

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*OK L.H.*  
*PK*  
*revenue*  
*Stewart*  
*retain cd*  
*mark revenue*  
*OK L.H.*

2/  
is not too familiar to us.  
Now you can answer one  
question for me (quotes)  
When you were here  
you made a remark to the  
effect that it is amazing  
how different each collection  
is — so me? — why  
do you always start something  
interesting and then drop it?  
Out of curiosity — what is  
the difference? — how do you  
see our collection in relation  
to us and to the others —?  
and don't be afraid of hurting our  
feelings — because I think  
you know that we buy for  
ourselves and not for any one  
else —

Mrs. Edith Gregor Halpert, March 5th, 1961, con't:

2

want to stay in the museum racket. Whether the U.S.I.A. is any free-er of the dictates of fashion and promotion independent of quality, I don't know - but I'd like to find out.

I am going to be writing to Harvey shortly. Perhaps, in the meanwhile, it would be just as well if this letter were completely confidential.

No special acknowledgement of this letter is necessary - unless, of course, you should happen to have a hot idea - but I will very much appreciate anything you may be able to do.

Sincerely,

*Hulda Curl*

Hulda Curl  
Assistant Curator

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The drawing "Vision of Ezekiel" by Abraham Rattner which was loaned by your gallery, and which has been travelling throughout the countries of Turkey, India, Greece, etc., under the auspices of the United States Information Agency, is being returned to you.

Many thanks for your cooperation in this successful exhibition of Contemporary American Graphic Arts.

Arthur W. Heintzelman  
Keeper of Prints, Emeritus

BOSTON PUBLIC LIBRARY  
March 8, 1961

*John A. Filpi*

March 11, 1961

Mr. John A. Filpi  
Attorney-at-Law  
111 West Washington Street  
Chicago, Illinois

Dear Mr. Filpi:

Thank you for your letter.

Since we concentrate entirely on the work of 20th Century modern artists, we are not in a position to be of much service to you in relation to the painting you mentioned in your letter of March 5th--by Albert Bierstadt.

However, I have communicated with Victor Hammer of the Hammer Galleries located at 51 East 57th Street, New York City, N. Y., who expressed his interest in the painting and therefore would suggest that you send it directly to him. I am sure that he will do well by you in every respect.

Sincerely yours,

EOH/ta

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PA  
D. H. H.  
T. H.

March 8, 1961

Mrs. Cranston Holman  
130 East End Avenue  
New York, New York

Dear Mrs. Holman:

It was so nice to see you again at the Milton Kramers'.

Helen mentioned that you are still interested in O'Keeffe, and I am writing to suggest that you come in at your convenience some time after March 15th when I will have returned from a lecture tour and will have installed the sculpture exhibition by Alfred Duna. We are planning a one-man exhibition of O'Keeffe's work scheduled to open on April 11th and am now obtaining from her not only the most recent examples for this occasion, but some earlier landscapes, etc.

I hope you will telephone me any time after the specified date to make an appointment so that I can arrange to have the specific pictures to show you.

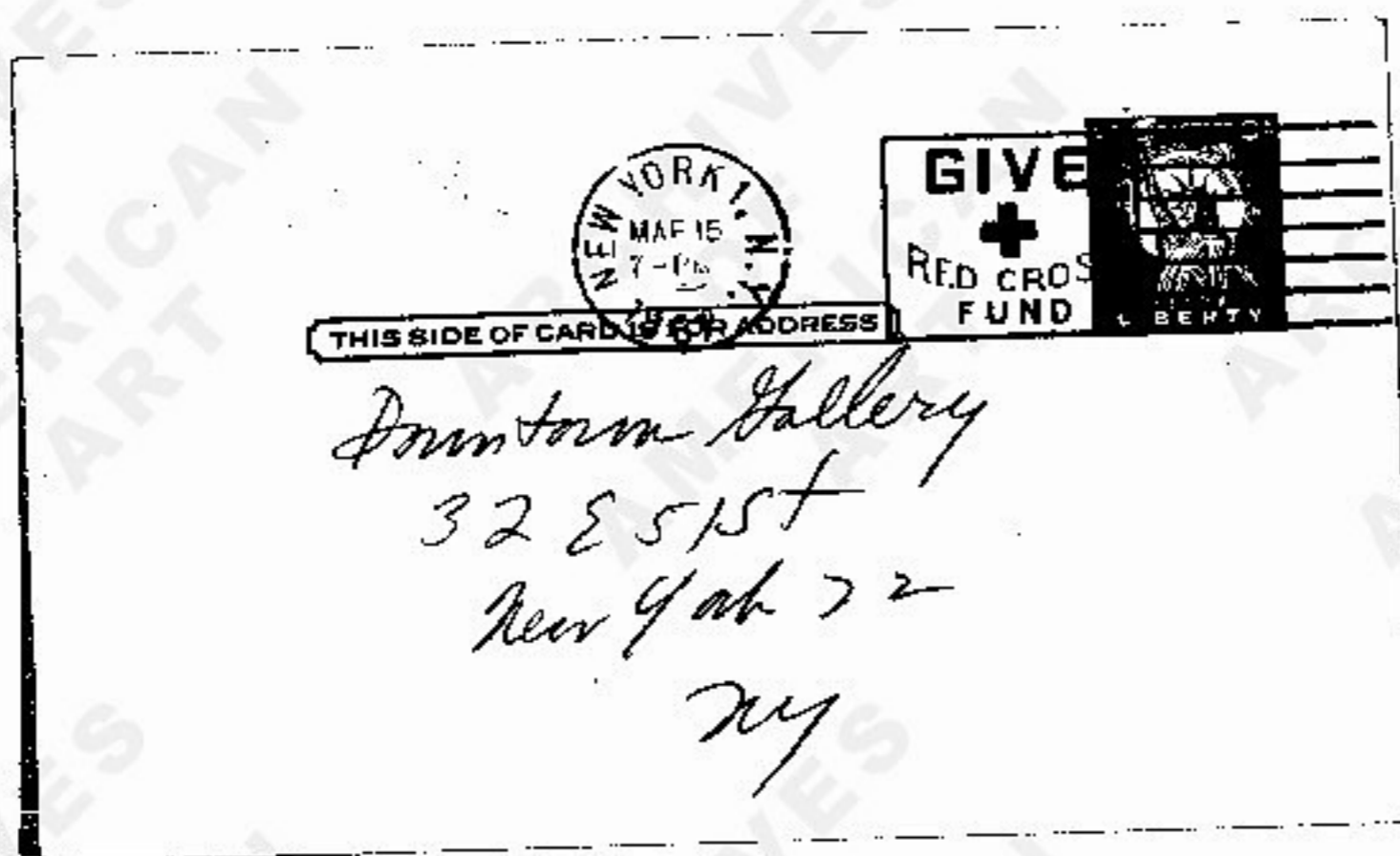
It will be very nice to see you.

Sincerely yours,

BCH:gs

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February 25, 1961

Ann S. Brown, Registrar  
UCLA Art Galleries  
Los Angeles 24, California

Dear Miss Brown,

Enclosed you will find a bill for the restoration of the  
Dove painting and the repair of the damaged frames. Please  
excuse the delay but we did not receive the painting and  
frames until last week from Margaret M. Watherston.

Trust you will find everything in order.

Sincerely yours,

lg  
enc:

Bookkeeper

EARLE GRANT  
2922 NICHOLS STREET  
SAN DIEGO 6, CALIFORNIA

Edith, Dear: - March 16/61  
Working for Uncle Sam  
on Income Tax Inquiries  
I have not an Appraisal on  
Breinin's "Brown Hat," for  
Fine Arts of San Diego. I have  
them the "Cape Split" <sup>on</sup> ~~in~~ <sup>member?</sup>  
but I do not want an App  
on it until next year - 62 <sup>also</sup>  
for 1961 - as I am afraid I've  
used up my allowance for 60.

# Society for Contemporary American Art

THE ART INSTITUTE OF CHICAGO

March 7, 1961

## To Members of the Society for Contemporary American Art

Dear Member:

I hope you will bear with me for a page or two while we consider together the Society's coming Annual Show, to be held this year, May 17th to June 4th. We don't have much time in our meetings to discuss this important affair, so I am writing what may turn out to be a two-page letter.

You know of course that there has been considerable discussion, and some controversy about this annual event in the past. There have been some weak spots and often not enough strong entries. Perhaps there has not been sufficient discussion and explanation of the purpose and aim of these shows. May I offer my own opinion of our objective.

The purpose of our Society, as I see it, is primarily for the pleasure and increased understanding and development of ourselves as sophisticated members of the art-loving public. In a sense we are pacemakers in the world of contemporary American art. We discover it, we encourage it, we work hard to understand it. We offer a collection of the best examples we can find (subject unfortunately to our price limitations) in our Annual Show; and from this show we make a gift to enrich the Art Institute's Contemporary American collection.

Thus there seems to me three reasons for taking seriously our job of building a high quality representative show.

First, for our own satisfaction, and as an evidence of our appreciation and growth.

Second, as a service to the art public, through the courtesy of the Art Institute.

Third, as a means of helping to build the Institute's own collection.

We have discussed this matter at some length in our Board meetings. I, on the Board's behalf, have just appointed a new Exhibition committee, with the following membership:

William Hartmann, Chairman  
Mrs. Arnold Maremont  
Joseph Shapiro  
Allen Weller

### 1960-61 Season

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Since a magazine reproduction  
is not so it seems to me  
my experience that far  
have not been home but  
but perhaps there might  
be a great deal.

Unfortunately I will not  
be in New York soon so  
else I would be able to  
come to your gallery.

JAMES I. MCCLINTOCK  
620 FORD BUILDING  
DETROIT 26, MICHIGAN

March 3, 1961

*no-doubt*

Miss Gratia Snider  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Snider:

I have your letter of March 2nd. For the present, would you keep the Klee at your gallery. I assume it is now insured there but if not, would you let me know.

I will try to pick it up in the middle of next week.

Yours sincerely,



James I. McClintock

JIMcC:mb

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March 9, 1961

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

How are you?

How did the special Christmas Cards work out?

Is it true that you and Stuart Davis were recently seen throwing snowballs at John Canaday?

I'm back in the tall pine country now, but I should be in New York within several weeks. I look forward to seeing you then.

Cordially,

*Austin Kenefick, Jr.*  
Austin Kenefick, Jr.

AK/sk

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March 9, 1961

Mr. Allan Dr. Bail  
660 Madison Avenue  
New York 21, New York

Dear Allan:

I am writing to David Aronson who is in charge of the gallery at the University of Boston, advising him that you and Kate are coming in to see the Kuniyoshi show this Friday, and I am writing you to suggest that when you arrive in the gallery you ask the attendant to call David, who I know will be most delighted to meet you.

I also want to take this occasion to thank you for being so generous in lending the Sheeler temperas, three of which have been on exhibition and have been making a good many visitors most unhappy, or rather envious. Sir John was really serious about acquiring a Sheeler for the Tate Gallery, but we have nothing for sale as you know, and I have foolishly given away most of mine in the earlier days when I was younger and foolish. Subsequently I felt it was dishonorable for me to buy his work when so little was available. However, I was most generous in suggesting that the painting Sir John liked so much in the show would be presented by you with great pleasure. I know he mentioned it to you, and from here on you can fight it out mutually. As a matter of fact I am sure that he would prefer the painting to a cash contribution that you may have in mind for a similar sum. And so, forgive me for being so generous with your collection.

Incidentally, he once again mentioned the Zorach sculpture, but I did not have an opportunity to discuss it further with him as there were other people around and I just can't talk business in my own apartment. He did say something about a committee. Do you know anything about this, or shall I wait until he returns to London from Venezuela and whatever other stops he is making en route?

I hope you and Kate have fun in Boston. Many thanks again, and best regards.

Sincerely yours,

EGH:gs

NORBERT HEERMANN  
WOODSTOCK, NEW YORK

Jan 2 '61

Dear Mrs. Halpern

Thank you for your  
cheque for \$125.00 for the  
two Kempton Littles.

I am sorry to hear that  
the still life was damaged but  
this can not have been serious  
since I never noticed it.  
I'll just have to offer

March 9, 1961

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

I sure have privacy! Here you are on the Westcoast and you know everything.

It was good to see the Spices even for a moment and I was very pleased with the show. As I told you I bought one of the drawings which I personally preferred.

I feel as you do about murals and as a matter of fact, have been partially responsible for ruining this trade with architects. That is why I insisted on making the Davis mural at Drake de-mountable and irritated the h--- out of Eero Saarinen. The inevitable nature of a mural scares me.

Thanks for sending me photographs. Since color plays such a strong part in your work, it is a little difficult to judge but they look interesting and beautiful.

Hirschhorn has a way and I always wonder why an artist exposes himself to future foibles by selling quantitatively to that degree. We stopped selling to Joe years ago for that reason plus others. I must admit that the pick of his collection is very straight and particularly so in relation to his sculpture, where "wholesale" buying is not so easy.

One of these days I want to ask you about something but I am too tired to think now.

As ever,

Sincerely,

ESW/LB

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# ANSEL ADAMS

131 24th AVENUE • SAN FRANCISCO 91, CALIFORNIA

TELEPHONE SKYLINE 1 1222

March 11 1961

Dear Mrs. Halpert,

I am taking the liberty of writing you about a San Francisco artist of great ability and force. Charles Sheeler was much impressed with her work when he saw it while last in the west. Her name is Frann Spencer Reynolds. She signs herself "Frann".

Not being a person of aggressive qualities, she is at a loss on how to get her work to the attention of those who should see it.

Perhaps I am not asking you too much to send me a word of advice which I can give to her? I am a babe in the woods in this world of publicity and managerial operations too!

Her work is in the non-objective domain, but very solid and powerful. The modes change so rapidly in this part of the land that she has not participated in recent exhibits. She has, however, collaborated with artists and decorators and has produced some exceptionally interesting murals and screens, as well as designing in color or architectural interiors.\*

I am sending this to Charles Sheeler; As I refer to him it would only be fair to let him know about it! He can send it on to you with whatever comment he would care to give.

I hope all goes well with you. I have not heard from the Sheelers, but am sending them a letter herewith. Hope all is well with them, too!

cordially

  
ANSEL ADAMS

\*However, creative painting is the most important expression for her.

*The quote is absolutely true. Of course  
I haven't seen any of her since then.  
But I would have liked to bring one home.  
C.A.*

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Night letter sent 3/6/61

Mr. Andre Previn  
 1454 Stone Canyon Road  
 Los Angeles 24, Calif.

Sorry restorer delayed delivery so did framer. Being shipped  
 via Flying Tiger March seventh. Please place on your insurance  
 policy. Regards,

Edith Halpert

(Cont'd)

March 11, 1961

trips to all sorts of strange places like Salt Lake City, Des Moines, and now Urbana, Illinois. If I can ever get anyone to take over the load of work at the gallery, I'm going to do nothing but visit old friends and have fun thereafter. Is there any chance of your coming to New York in the near future? Do let me know. I should adore seeing you and planning. Fond love.

Sincerely yours,

BCH/ta

**CARNEGIE INSTITUTE**  
**DEPARTMENT OF FINE ARTS**  
4400 FORBES AVENUE  
PITTSBURGH 13, PENNSYLVANIA  
Mayflower 1-7300

GORDON BAILEY WASHBURN  
Director

LEON ANTHONY ARKUS  
Assistant Director

March 1, 1961

Mrs. Edith Gregor Halpert  
Director, Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Washburn has asked me to send you entry forms for the following paintings and sculpture which he would like to include in the 1961 Pittsburgh International:

Davis, Stuart	WAYS AND MEANS (1960)
Doi, Isami	SUTRA (INTONATION #9)
Shahn, Ben	THE DRAGON
Yu-Ho, Tseng	CURTAIN CALL (1960)
Zorach, William	AWAKENING (1960)

We would be grateful to have these completed and returned as soon as is convenient for you.

May I call your attention to the opening date of the exhibition, which is October 26. Collections in New York will be made between July 18 and 21. Please let us know if you would prefer to have the work from your gallery picked up before that time, in case you close for the summer.

Sincerely yours,

*Alice Davis*

Secretary for the International

Enclosures

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Dear Mr. Halpert,  
A month or so  
ago I saw a work called  
by Tony for the  
magazine - it was lovely  
and I would like to see it.

620 Sheridan Street (apt. 315)  
Chillum, Maryland  
March 9, 1961

Mrs. Edith J. Halpert  
Downtown Gallery  
32 East 51st. Street  
New York 22, New York

Dear Mrs. Halpert:

Your name has been referred to me by the Corcoran Gallery of Art, in Washington, D. C., as being one of the foremost authorities on the artist, Max Weber. Accordingly, I am writing to you in the hope that I may avail myself of your professional services providing the circumstances I am about to explain will, in your opinion, warrant it.

I am the owner and possessor of the following lithographs, which have been tentatively authenticated by the Mellon Art Museum in Washington, D. C. as being the works of the artist, Max Weber:

The first is a black and white lithograph approximately six by nine inches, portraying an orchestra seated about a standing conductor. In the background on the left are palm leaves and on the right there are draperies. All told, there are approximately eight figures in the picture. On the bottom of the picture there is the following inscription in pencil: "With kindest regards to my friend Joseph Golickman...Max Weber." Also, on the extreme bottom left in pencil there is also "#17".

The second is also a lithograph of approximately the same dimensions, except that this one is in color. It portrays two uncapped Nuns seated and playing musical instruments. The one on the left is stringing on a guitar-like instrument and the one on the right has a horn on her lap and appears to be singing with an open book in her hands. The dominant color is black and tones of brown, with the before-mentioned book colored blue. On the bottom is the following inscription in pencil: "With deep appreciation to my friend Joseph Golickman from Max Weber 14/12/36."

**CALIFORNIA PALACE OF THE LEGION OF HONOR**  
**LINCOLN PARK      SAN FRANCISCO 21      CALIFORNIA**

THOMAS G. HOWE  
Director

PAUL VERDIER  
President

March 3, 1961

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Let me say thank you for letting me come by with Helen Heninger for a drink that Thursday evening two weeks ago. This was one of the few really pleasant aspects of that hurried trip to New York! For the most part, I spent my time with a clip board and tape measure at the Metropolitan --- making preliminary plans for the installation of the Thailand show when it comes to our museum. The remainder of my time was spent trying to get on an airplane headed West. Finally managed this by going down to Baltimore (by train) where United originates a direct jet flight to Las Vegas, where I soaked up sun for a week before returning to San Francisco.

Please stake out time for a visit to the Legion of Honor on your next trip to San Francisco.

Meanwhile, I am sending along the modest catalogue for our "Winter Invitational" which closes this week-end. It has been a most successful show. The critics were good to us and the public responded by buying quite a few paintings.

Again, thanks, and I look forward to seeing you again, either here or in New York.

Sincerely,



Howard Ross Smith  
Assistant Director

POL  
tret

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March 8, 1961

Mr. David A. Wingate  
350 Fifth Avenue  
New York 1, New York

Dear Mr. Wingate:

Thank you for your letter.

Frankly I am very much distressed about this entire matter. When I mentioned that I would take back the Rattner painting COMPOSITION FARMSCAPE NO.3 if the tax bureau would not honor the legitimate deduction I certainly had 1961 as the date in mind. It never would have occurred to me that so long a period would be under consideration. All these years when we sold paintings under the same circumstances there were no conditions whatsoever, and it was my assurance that the Federal Bureau would not question it that prompted me to make the statement I did.

If the artist were an old master or were deceased it would not be so involved, but with a living artist who expects to be paid within a reasonable period I cannot accept the terms, as agent for him and responsible consequently. Therefore may I make the suggestion that you send your checks directly to the following for the plate, the printing and transportation, and return the picture for immediate credit. I shall try to hold it, if Rattner agrees, so that you may be able to acquire it within a reasonable period, not more than a year from the time you made the purchase. Perhaps your accountant will see the authenticity of the entire transaction inclusively by that time. If not, why don't we just settle the matter as I suggested by charging to your firm only the expenses incurred in the production of the Christmas card as itemized. Everyone is clamoring for payment and this has caused a very unhappy situation for me. I hope you will agree that what I recommend is the simplest solution under the circumstances. Thank you for your cooperation.

rate of capitalization is justified.

EGH said that Alan wants a restriction on the transferability of the stock. She first spoke of giving him an option to buy at any price at which he would offer it to another. However, it is important that there be a mechanism whereby EGH's estate could obtain his stock if it wanted to. We agreed that we would suggest the following method. EGH and Alan would each have an option. The estate of whichever one died would have to make an automatic offer to the survivor to sell the shares at a fixed amount per share or in accordance with some prescribed formula. If the survivor does not accept within a specified time, then the estate would have the option to purchase the survivor's shares at the prescribed figure per share. There would have to be a period of time fixed for the payment of the price by the survivor, with the estate protected further by collateralizing the stock until the full price is paid. There should be a substantial down payment by the survivor.

Also agreed that if possible, life insurance should be taken out by the corporation on EGH and Alan, payable to the corporation. The proceeds would be required to be used for a purchase of stock from the estate of whoever died first and this could be an obligatory purchase by the corporation.

Alan wants the privilege of buying further stock. We agreed that he should not be able to buy enough to raise his holdings above 33-1/3% because this would deprive EGH of power to dissolve, sell all the assets, etc.

EGH would be employed by NC to devote only part of her time to NC. She would get \$15,000 a year. Alan would be employed at \$15,000 a year to devote all of his time to NC. I said that Alan would probably insist on having a written contract for a number of years because otherwise he would have no protection against being discharged at any time by NC because EGH completely controls NC.

I raised the question whether Alan should be permitted to have an interest in the Alan Gallery while he is running NC. EGH said this would be bad because he would be in a conflicting position since he could turn customers who came to NC over to his own gallery where he owns 100% of the stock. She felt that the only way it could work would be if Alan was willing to turn over his artists to NC in the manner similar to what DG would be doing. This would require a valuation of the good will which the Alan Gallery would be turning over to NC, similar to that described above as to DG. She did not



# Boston University

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SCHOOL OF FINE AND APPLIED ARTS

March 8, 1961

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 St.  
New York, N.Y.

Dear Edith:

The Kuniyoshi show moves merrily along. We are having fine attendance, and I enclose the two latest reviews. We will arrange to return the New York pictures as you requested in your recent letter. We all enjoyed the evening of the opening. I regret I didn't have more time to talk with you, but of course the Vice-President for Academic Affairs came first.

I see where you will be speaking in Illinois on the 12th of March. I was to do a similar thing for their festival at Urbana, but would have found it difficult to get away. I will, however, be giving a talk at the AFA convention in Chicago in April. The subject will be The Artist and His Patrons: A Progress Report. I plan to assess the successes and failures in the past 20 years or so of museums, collectors, galleries, foundations and universities. An ambitious undertaking, to say the least. I would appreciate putting some questions to you as I gather my material. I plan to be in New York late on March 16th through noon March 18th. Could I see you some time during this period? I regret that I can't be down early enough for the Duca opening.

Best regards from all of us.

Sincerely,

David Aronson

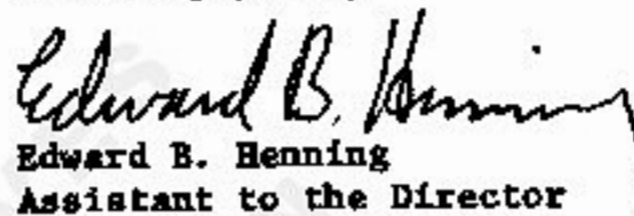
P.S. Could you have someone call up the printer and have him send us 200 additional catalogs of the Kuniyoshi exhibition, along with the bill for same? I hope he is still set up to run these off for we are running short. Many thanks.

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galleries on labels and any other printed material, including publicity.

If you think that there is a good possibility of your helping us in this way, I would appreciate hearing from you soon since I hope to have our first exhibition open about the middle of June.

Sincerely yours,

  
Edward B. Henning  
Assistant to the Director

EBH:aw

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February 27, 1968

Mrs. Mary C. Draper  
1 Pierrepont Street  
Brooklyn 1, New York

Dear Mrs. Draper:

Because we can find no photographic record of the O'Keeffe you purchased or acquired many years ago, we are unable to carry out your wishes in connection with "White Petunia and Sage."

If you would be good enough to send me a photograph of this painting, it would make it possible for me to carry out these wishes promptly. Incidentally we should receive from O'Keeffe the signed print of "Brooklyn Bridge" in the near future.

It was so nice to see you again and I hope to have the pleasure of another visit in the near future.

Sincerely yours,

EGH:pb